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ABSTRACT

Ideas, activities, and guidelines are presented for the teacher of dance at the secondary level. A variety of basic movements are presented as well as more complex interrelated moves for dance groups. Suggestions are given for production and performance of dance programs. Resources for the teacher (films, books, records) are listed. (JD)

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DISCOVER DANCE

Teaching Modern Dance in Secondary Schools

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Originating Committee

The foundation for this book goes back to 1972 when a Dance Curriculum Committee designed a publication for K-12 curriculum. This was later revised to become a publication for secondary dance only, Discover Dance. *Members of that 1972 Committee were:*

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PREFACE

Dear Dance Teacher,

Dance in its many forms will exist as long as man moves and imagines. It is an experience through which mobile expression is given to what might otherwise remain inert. It gives structure to sensation and invests form with feeling. Dance can be one more way of enabling a human being to command his powers more fully. It is a civilizing force.

Dance education provides a climate wherein students can become sensitive to their surroundings, understand other people, explore ideas, and develop a positive feeling of self-worth.

Students learn to work both independently and with others, to extend themselves and their bodies as they experiment with movement, and to take correction without losing self-esteem. In addition to gaining dance skill the student experiences problem-solving and decision-making.

The purpose of this book is to provide teachers on the secondary level with ideas and guidelines for their use with dance students as well as to provide administrators with a basic framework for developing a dance curriculum.

It is hoped that this book will be stimulating to dance educators and will encourage them to continue to expand, improve, and re-evaluate their dance programs.

A dance curriculum should provide a variety of movement experiences in order that the student may develop some basic dance skills and acquire sound attitudes about dance as an art form.

A student should be able to develop a body that has strength, flex-

ibility, coordination, and balance as well as be more responsive, articulate, and sensitive to space, time, and energy.

A student with dance experience will become aware of the following attributes.

1. Basic movement possibilities of the body.
2. Dance as it relates to other art forms.
3. A knowledge of music and rhythmic structure.
4. An ability to respond to a beat, tempo, or pulse, and to create rhythmic movement patterns.
5. Appreciation of the creative abilities of others.
6. An appreciation of the aesthetic values of dance.
7. An awareness of the importance of continuing to participate in dance activities.
8. An understanding of the close relationship of dance and the history of man.
9. Proper body alignment and the principles of efficient movement.
10. An appreciation of the value of dance as a performing art.
11. The ability to make critical judgments about dance.
12. An increased awareness of the expressive potential of movement.

This guide does not provide a set progression of lesson plans or curriculum content for specific grade levels. The ideas, activities and guidelines are presented in such a way that teachers can adapt them to their own unique teaching situations.

Chapters 1 through 5 cover the broad range of dance materials which students could experience throughout their secondary education. This publication includes basic ideas, presents potential values, offers guidelines with suggestions for activities, and lists recommended films and records. Teachers may choose that material which will improve or enhance their teaching and best meet the needs of their students.

The comprehensive school curriculum should provide a balance between academic and artistic experiences. Educators on all levels, deeply concerned with the development of individual potential, are beginning to agree that dance should be a part of the students' educational experience. Many schools throughout the country offer dance as an integral part of the curriculum: i.e., dance as a subject area in the fine arts department, dance as a part of the physical education curriculum, and/or dance as it relates to classroom activities. The materials in this work have been compiled by teachers employed in such situations throughout the country.

The National Dance Association affirms its dedication to sound educational theory and practice and to the belief that dance can make significant contributions in the educational experience for students of all ages.

Jeannette Hypes
Editor

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The dance teacher should move into composition as soon as each student has had an opportunity to recognize and explore the elements of movement.

Some of the values to be gained by students from understanding the elements of movement include:

1. Increased awareness of the expressive potential of movement.

2. Appreciation for both their own work and the work of others.

3. Greater confidence as they develop awareness of what their bodies are capable of doing.

4. Reduced inhibitions, thereby enabling a more confident approach to creative exploration.

5. Heightened ability to criticize constructively other students' work in dance and, as a result, become more intelligent observers of dance performance.

Guidelines

Some instructional guidelines which may be helpful in developing an awareness of the elements of movement follow.

1. Start with simple tasks so the students do not become confused or discouraged.

2. Vary the activities so that the result will be the learning of a few elements at a time.

3. Repeat activities at intervals throughout a unit so that there can be a return to the familiar.

4. Encourage students to be on their own when working in a small area.

5. Provide opportunities for students to see performances of completed dances to help them recognize the elements of movement as they are used in the various styles of dance.

6. Organize the class so that there is learning and enjoyment for everyone.

7. Remember that one of the goals is to help students recognize and use the elements of movement as they explore and develop a wider movement vocabulary.

8. Move into composition as soon as each student has had an opportunity to explore movement. Problem-solving can begin early. A great deal depends on the teacher's ability to select appropriate content and structure for exploration.

Exploring Body Movement

The body is the instrument of movement

and dance. Students must develop familiarity with its capabilities. The students need to experience the body moving as a whole and in isolated parts. Attention must be given to individual areas in order to develop a basic understanding of body parts and their relationship to one another. Students should understand that their bodies are capable of both literal and nonliteral expression. They need to experience body movement in a multitude of combinations so that the body does, indeed, become an instrument of expression. Activities should be designed to intensify body-awareness.

Force-Energy-Dynamics

Energy is the ability to put forth effort. It is the source of movement. The use and control of energy produces various movement qualities. A movement can be strong, sudden, angular, direct, and controlled; in contrast, it may be light, unhurried, round-about, and free. The elements of energy interact in solving problems in dance or movement. The basic energy elements include:

Percussive — ballistic, thrusting, quick checking of force.

Sustained — continuous, smooth.

Swinging — pendular, easy, natural.

Vibratory — short, staccato, sporadic bursts.

Collapsing — sinking, release of tension.

Suspended — floating, effortless, defying gravity.

Space

Movement takes place in space and brings to life the awareness of shape. Space thus begins to include a direction — forward, backward, side, diagonal, up, down, around. As one moves through space, a pathway is created which begins to involve (a) *density*, closeness of parts, thickness, solidarity; (b) *design*, the arrangement of space; (c) *focus*, the point of attention in space; (d) *range*, the amount of space; (e) *planes*, the vertical, horizontal, or diagonal line in space; (f) *level*, altitude of movement.

Shape

In close association with the concept of space comes the concept of shape. Shape is the mobile or immobile design of a body or group of bodies within space.

Time

Every movement exists for a period of time which can be short or long, fast or slow. Time serves as an organizer and ties together the elements of movement. Students should become familiar with the organization of music — accents, measures, and phrases. Students should experience in these elements, movement combinations.

Body Movement

1. Proper body alignment and instruction in adequate warm-up for efficient movement and avoidance of injury.
2. The movement possibilities of a single joint, e.g., elbow, wrist, hip (isolation).
3. Combining the joint actions in an arm, a leg, or the torso.
4. Combining two or three parts of the body in movement, allowing one part a stronger role than the others.
5. Doing a series of movements using one particular part of the body to initiate or lead the gesture.
6. Moving with others in differing relationships to each other.
7. Moving in unison or in opposition by employing various body parts in imitation of or in contrast to another or others.
8. Sequential movement so that an awareness of transition may be developed.
9. Axial and locomotor movements.
10. The infinite possibilities of working the whole body in movement.

Force-energy-dynamics are experienced by:

1. Using different body parts to achieve movement qualities. Using the elbows, for example, to achieve an angular, percussive, sudden movement, while using the fingers to achieve a staccato or vibratory movement, or the head to achieve a sustained movement.

2. Energy (force or strength exerted) with the combination of turning and rising, sinking, and twisting.

3. The difference between tension and relaxation. Through this type of experience students can see and feel the amount of energy used in obtaining various qualities of movement; for example, they can (a) walk, or skip forward, stop abruptly and hold body shape; (b) repeat (a) and slowly extend body fully and close quickly; (c) repeat and on quick stop balance on one foot or collapse quickly; (d) stand slowly and slowly collapse the body to the floor; hold collapse shape four counts and take four percussive movements to original standing shape.

4. The force of energy with partners or in small groups, one group using slow sustained movements and the other group responding with a contrasting (explosive or percussive) movement. These contrasting energy qualities could be performed in succession or in unison. For example, divide the class into groups and use identical actions with differing force applications.

Students should experience in *space:*

1. An awareness of the space in which they can move, e.g., describing through movement circular space, square space, restricted space, or infinite space.

2. Locomotion as a means to explore space. They should be familiar with the basic forms of the act of moving through space with the feet as a base — walking, running, hopping, jumping; or some combinations of the basic forms — skipping, galloping, or sliding.

3. Locomotion in relation to direction, level, shape, range, and time.

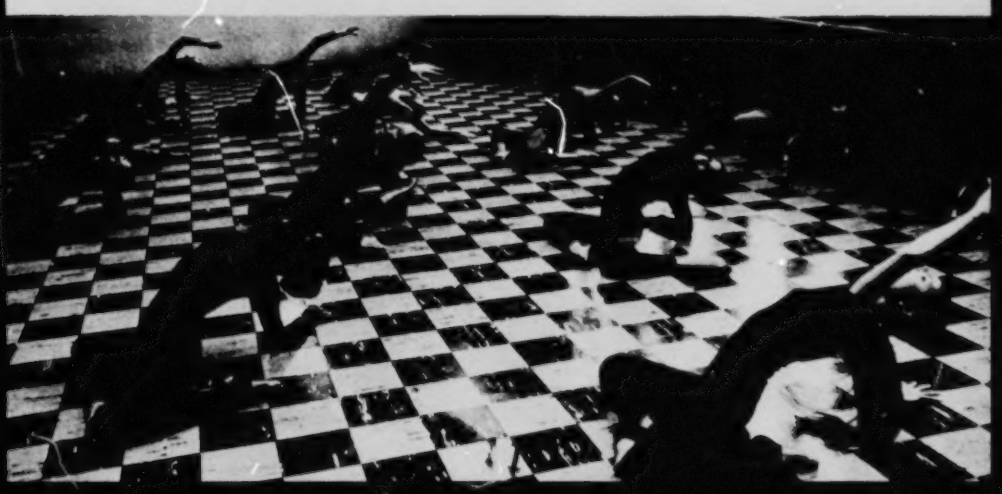
4. Changing direction as they move from one point in space to another: forward, backward, sideways, diagonal, zigzag, or any combination of paths.

5. Moving with others and in relation to objects within space.

6. Moving through space using various parts of the body to lead the movement, e.g., elbow, nose, small of the back, shoulders, sternum.

Students should experience *shape* by:

Shape *is the mobile or immobile design of a body or group of bodies within space.*



1. Shaping the body as round, curved, straight, narrow, angular, and jagged.

2. Creating shapes individually or with partners or large groups. The design can be symmetrical or asymmetrical.

3. Using the shape of the body movement to form a floor pattern. The circular motion of the body, for example, becomes a circular pattern through space.

4. Taking shapes into space by means of locomotion. This might involve starting with a body shape and moving through space in that shape.

5. Contrasting designs with nonlocomotor and locomotor movements such as arches, circles, zigzags, figure eights, serpentines, triangles, or squares moving through space.

Time can be experienced by:

1. Changing the duration of a movement, from long to short, short to long. Students can also make up combinations of these durations.

2. Working with a chosen piece of music designed to show variations in tempo.

3. Working with a time limit dictated by a stopwatch (duration) or a metronome (tempo) for a series of movements.

4. Using a simple movement or a series of movements as fast as possible, then as slowly as possible.

5. Moving in relation to a pulse and moving against the same beat, as in syncopation.

These activities are just a sample of the infinite number of combinations possible. Teachers and students should feel free to experiment with further combinations. Experimentation with the elements will produce greater understanding and awareness, which is the basis of dance.

Students need to experience body movement so that the body does, indeed, become an instrument of both literal and nonliteral expression.

Chapter 2. IMPROVISATION: MOVEMENT EXPLORATION

Dance improvisation involves exploring, inventing, experimenting, and discovering movement within a specified framework. Although "putting on a record and dancing the way the music makes you feel" may be one method of improvising, it is by no means the only or even the best way to conduct improvisation experiences.

Improvisational experiences should be guided by specifications designed for movement problem-solving. For students, these experiences are most often classroom or studio oriented. Some professional choreographers (Merce Cunningham, Viola Farber, and others) use improvisation in concerts; however, young choreographers should realize that improvisation on a concert level takes much talent, knowledge, understanding, and maturity on the part of the choreographer and the performers.

How often and how much improvisation is used within the secondary school dance curriculum depends on:

1. The level of dance experience of the class (beginning, intermediate, or advanced).
2. The goals of the class.
3. Individual needs and interests of the students.
4. The expertise of the teacher in conducting improvisation experiences.
5. How often the class meets, the length of each meeting, the duration of the course.

Improvisational experiences can be designed to meet the needs and goals of individual students.

Guidelines for Conducting Improvisational Studies

In presenting improvisational experiences, as in all teaching, teachers bring their own personalities into the presentation. It is often best, especially with beginning students of secondary school age, to introduce improvisational experiences after the students and teacher know each other well enough to feel comfortable with one another. The mutual trust and respect, the positive rapport between students and teacher inherent in every productive educational situation, is especially important here because the students will probably, at

least at first, feel insecure in their abilities to improvise.

There is no right or wrong way to introduce improvisation to students. The following guidelines are suggested with the understanding that teachers will adapt them for specific abilities and grade levels.

1. For beginning students to have had some experiences in teacher-guided technique study helps them feel more comfortable and secure in movement improvisation. They need a movement vocabulary to begin with that includes more than their own nondance or pedestrian movement.

2. Students should be apprised of the philosophy of improvisation — it is not a question of doing things correctly or incorrectly, but rather it is a kind of movement brainstorming, the exploration of many movement possibilities and relationships followed by an evaluation of what was done, what was learned, and what could be improved and how.

3. A specific improvisational study must be simple and clearly explained. It should be designed to begin with the known and work toward the unknown or new.

4. Students should have the opportunity to ask questions.

5. Each improvisation experience should be long enough for the students to go beyond the easy or obvious, but not so long that they become too frustrated to be productive or feel inadequate in sustaining the experience. A little frustration can be a good thing when improvising. In the need to eliminate the frustration, the creative problem-solving is often enhanced.

6. Students should be encouraged to stay in character and not arbitrarily stop improvising or break concentration before they have completed the experience. If they drop out of character often, it is difficult for them to work in depth or to go beyond the obvious.

Beginning dance students need a movement vocabulary that includes more than their own nondance or pedestrian movement.

7. Students must be aware of what they are doing and of what is happening around them. This helps them develop their ability to recall movement and movement relationships, both of which are valuable in choreographing dance works from improvisation experiences and in increasing their own movement vocabulary.

8. Students should be alert to work with whatever happens during the improvisation experience because development of the unexpected opens doors to new ideas. For example:

a. A student might unintentionally lose balance. The idea of off-balance or even falling can become part of the

improvisational material being worked with.

b. Two students might accidentally bump into each other, or perhaps someone in the class might giggle, sneeze, or cough. The wind might blow a door closed or the principal might call a student over the public address system. These situations could intrude on an improvisational experience, but if the teacher encourages students to work with the unexpected, it can be an exciting, and productive challenge to students' powers of concentration and their ability to create something positive out of something that could otherwise be disruptive.

9. It is sometimes helpful to beginning students if their first few experiences in improvisation are individual rather than group studies. All students work on the assignment or problem at the same time, but they work alone with their own ideas without the added responsibility of relating to other dancers. After independent explorations by the students, the teacher can guide them in responding and relating to the movement of others as they work together with their classmates.

10. Not to have others watching them in their first attempts at improvisation helps beginning students to be more at ease. When students have gained some confidence and facility and do not feel threatened in an improvisational situation, they gain a great deal from observing each other.

11. Often beginners are helped by more than one experience with the same improvisational assignment.

12. When improvising, students often use their arms much more than other parts of their bodies. If the teacher sees this happening and it is not a specific part of the framework given for that particular improvisational experience, the students should be encouraged to work with movement possibilities of the head, shoulders, torso, and legs.

13. Class discussions and evaluation should follow each lesson on improvisation. Students should be encouraged to share with each other what they think about an improvisation, as well as to ask questions. This is an excellent time for the teacher to give supportive reinforcement to students and to guide them in areas in which they need to improve.

Suggested Experiences for Movement Improvisation

Improvisational studies should be constructed simply at first, starting from knowledge and experience the students already have and working toward the discovery and extension of new understandings and concepts. The following is an example of improvising with ways of moving through space:

Have the students combine three ways they can think of to move from one place in the room to another. Have them repeat the action paying particular attention to the direction they use. Do they only go forward in space? What other directions could they include and still arrive at their destination? Do they only go in a straight line? Have them include both curved and straight paths as they move through the space.

Did they use only one kind of step — walking, for instance? How many ways can they find to walk? Can they walk with the body held in different shapes? Can they change the shapes as they walk (high or low)? Is the size of the step always the same (big or small steps)? Can the students combine fast walks and slow walks with high walks and low walks? What other kinds of steps can be used? Can they include hops, jumps, leaps, runs, skips, slides, gallops, crawling, and rolling?

Do they always use the same amount of energy as they move

through the space? Can they vary it? Can they move smoothly with a sustained quality? Can they include staccato or jerky movements as they move through the space? How is focus used? How are the arms used?

The above can be done with each student working independently, but all of them working at the same time. It might then be well to have two or three students move from one place to another place in space as the rest of the class watches. The teacher can point out how unique each student's movement phrase is, how interesting it is to see the different patterns in contrast. One student may be using a high level while another student is using a low level, or the energy or time may contrast as well as the step patterns or body shapes. There may be times when the patterns are in unison or when they complement each other without being exactly alike or in contrast to each other.

The preceding is an example of how an improvisational experience can be built. It includes more than would probably be used in one session. The teacher needs to be aware that the questions are ways of helping students extend their movement ideas. The example should not be followed exactly for any specific class or group of students. Once the improvisation session has started with a specific framework, the teacher can adjust or change or mold the direction the lesson takes according to what the students are doing and the needs they exhibit as they work in and with the material. The teacher can then build the next step of the experience upon the feedback, verbal and nonverbal, that the students give.

The rest of the chapter outlines suggested areas from which improvisational studies can be developed. Each can be used singly or in any number of combinations.

1. SPACE

a. Direction

(1) Work with movement that only goes in one direction, e.g., only forward, only backward, only sideward.

(2) Change directions often.

(3) Move always south, but change the body facing, e.g., going forward to south, backward to south, sideward to south, turning to south.

(4) Work with only straight lines, with only curved lines, with combinations of the two.

b. Density

(1) Explore movement as if it were being executed in a thicker density, a thinner density.

(2) Go from one density to another.

c. Design

(1) Work with shapes or movement phrases that have only symmetrical design.

(2) Choose only shapes or movement phrases that have asymmetrical design.

(3) Combinations of these.

d. Level

(1) Select movement that can only be done at a low level, at a high level.

(2) Change levels as the movement is executed.

(3) Work with different ways to change level, going from high to low or low to high.

e. Range

(1) Work with movement that has very small range, very large range.

(2) Begin with large range movement and translate it into small range or the reverse.

(3) Shift quickly from one extreme of range to the other.

f. Focus

(1) Work with different focal

points, shifting focal points, a single focal point, two focal points of equal strength, and so on.

(2) Explore different ways of using focus when working with exact repetition of a movement phrase.

g. Shape

(1) Explore movement suggested by positive shapes in space: that is, the shape of space the object or body occupies.

(2) Work with negative space: that is, with the shapes of space that are not occupied by an object or body.

h. Have groups of dancers work together within a given space, such as between two chairs, within a rectangle or other shape outlined on the floor, under a table, and so on.

i. See Chapter 3 for other ideas.

j. Plane

(1) Combinations involving verticals, horizontals, and diagonals.

2. TIME

a. Tempo or speed

(1) Work with one tempo.

(2) Change tempo.

(3) Work with two different tempos at the same time, such as moving the legs at one speed and the arms at another.

b. Specific rhythmic phrases.

c. Syncopation against an underlying beat.

d. A variety of time signatures.

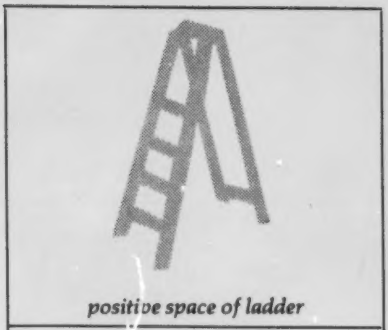
3. FORCE

a. Specific movement qualities and specific energy level.

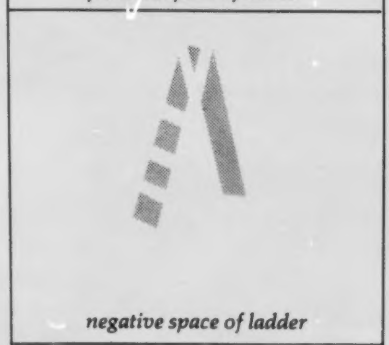
(1) Work with quality at a strong energy level, and the reverse.

(2) Use quality at a weak energy level.

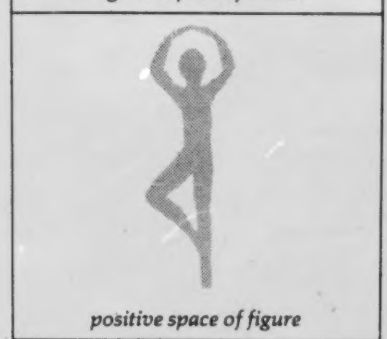
b. Changes from one extreme energy level to another, at a strong energy level.



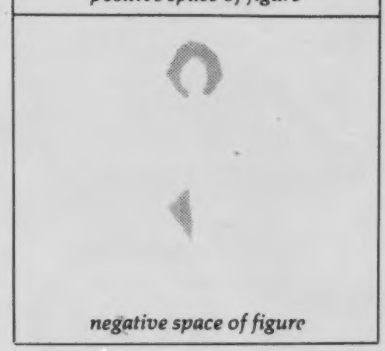
positive space of ladder



negative space of ladder



positive space of figure



negative space of figure

c. More than one energy level at a time.

4. OTHER AREAS that can serve as sources for improvisational studies include working with the following:

a. Isolated body parts: head, shoulders, hips, torso, knees, ankles, chest, elbows, hands, feet.

b. Specific or combinations of joint actions, such as flexion, extension, rotation, circumduction, adduction, abduction, pronation, supination, elevation, depression, inversion, eversion.

c. Stimuli received through specific senses: sight, sound, touch, taste, smell, and the sense of movement.

d. Emotional stimuli such as fear, joy, hate, anger, sorrow, ecstasy. When improvising within the framework of emotional stimuli, it is important that the students do not literally pantomime the emotion, but rather that they work with the movement material suggested by it. The result of the emotion can be a springboard to explore the movement possibilities suggested by it.

e. Ideational stimuli. Here, as in working with emotional stimuli, it is important that the students do not literally pantomime the idea, but rather that they work with the movement material suggested by it. The result may be a movement statement about the idea or an exploration of the movement possibilities inherent in the idea. Ideational stimuli include:

(1) Children's games: hopscotch, tag, hide-and-seek.

(2) Carnival or circus: rides, concessions and games, animals, performers, and so on.

(3) The different forms that water takes: rain, river, brook, ocean, fountain, ice, snow.

(4) Others: sports, machines, seasons, holidays, everyday activities, and so on.

f. Things in nature, such as tree(s), bird(s), wind, rock(s), soil, flower(s), mountain(s). As in working with emotional and ideational stimuli, it is important that the students do not literally pantomime, but rather that they work with the movement suggested by the stimuli.

g. Works of art, such as paintings, music, poetry, sculpture, photography, architecture, cinema.

h. Props, such as hula hoops, furniture (chairs, tables, stools, benches), sticks or poles, balls, ropes, balloons, elastic materials, fans, hoops, or wheels.

i. Costumes, such as shirts, hats, shawls, scarves, capes, skirts.

j. Equipment, such as ladders, gymnastic and playground equipment, pillars, stairs, boxes, platforms.

k. Lighting, such as side-lighting, a single spotlight, areas of light and shadow, colors of light, patterns of light, and others.

l. Specific movement themes. These can be movement themes the students have been taught by someone else or of the students' own making. They can expand and invent within the thematic framework.

m. Concepts of knowledge from science, mathematics, social studies, and language arts units:

(1) Use improvisational problems which involve the quality of swinging when students study weightlessness and gravitational forces in a science class.

(2) Create an improvisational study that uses the gestures of writing all the punctuation marks the student is studying.

(3) Improvise within specific geometric shapes being studied in mathematics class.

(4) Improvise with gestures created to communicate geographical characteristics of a country being studied.

Chapter 3. DANCE COMPOSITION

Composition is the process by which movement ideas are selected, combined, and transformed to create a dance statement. Compositional study provides the pupil with the opportunity to solve problems, make decisions, express views and communicate ideas.

Compositional experiences help to develop:

1. Analytical and interpretive skills.
2. A sense of awareness and heightened sensitivity to the environment.
3. An understanding of the elements of composition (e.g., balance, climax, repetition) and the elements of choreographic form (e.g., ABA, AB, theme and variations, rondo).
4. An appreciation for other art forms.
5. An ability to express and communicate ideas and emotions through dance.
6. An ability to work well with others or independently.
7. A sense of self-esteem and confidence.

Guidelines for Conducting Compositional Experiences

The nature of studies in composition depends on the goals of the teacher and the students, the level of dance ability, and the time, space, and equipment available. With beginning students, compositional approaches must be carefully combined with studies in dance techniques and improvisations. For more advanced students, composition can be studied intensively with emphasis on mastery of various compositional forms. Various methods of teaching composition are available and may range from creation of short phrases and themes to the development of full-length dance pieces.

In general, lessons in composition should develop from simple exercises and progress to more complex dance problems. Beginners should be provided with structures and limitations that develop basic compositional tools and skills. Usually, improvisational experiences (detailed in Chapter 2) precede the

more formal compositional activities in order to provide students with a comfortable creative background. Finally, compositional experiences must be carefully planned and clearly presented with adequate motivation to capture the participants' interest and involvement.

Suggested Experiences in Composition

A wide variety of compositional experiences can be provided in the dance curriculum. Each teacher can select, develop, and adapt these ideas according to the needs of the students. The teacher should:

1. Provide creative studies as an integral portion of the regular class. Through this approach, teachers can supply specific dance techniques that can be varied by pupils in time, space, and energy. Development of dance skills should be integrated with creative explorations. Some examples of problems which may be used follow.

a. Variations in Time — Explore different count sequences or meters to experience variations in time. For example, given a swivel movement to the floor, have students perform the movement in slow 16 counts, moderate 8 counts, fast 4 counts. Combine different counts into a definite pattern — fast 4 counts, slow 8 counts, hold still 4 counts, fast 5 counts, moderate 2 counts, slow 3 counts to a finished position.

b. Variations in Space — Explore changes in direction, floor pattern, and aerial design. For example, given a simple triplet run, explore it forward, backward, and sideward, describe a square, circle, or zigzag pattern in space. Combine these ideas into a sequence. Try a similar design in the space above the floor, using various parts of the body.

c. Variations in Energy — Explore movement in a sustained and percussive manner. For example: (1) students can create a shape using the entire body, performing the shape in a slow, sustained, or in a sharp, percussive manner; (2) arrange all the following movement ideas into a sequence: a triplet pattern forward, a triplet pattern in a circle, make a shape with the body in 8 counts slow, descend to floor in 4 counts fast, pivot and rise to standing level in 8 counts slow, and finish in a shape.

2. Provide various experiences in improvisation as a prelude to a definitely delineated compositional study (see Chapter 4.)

3. Provide simple introductory experiences in composition. For example, games can be formulated for providing practice in creating dance themes. Example:

a. Problem: create a dance pattern using sharp movements of the arm.

b. Grouping: a circle.

c. Number: five dancers per circle.

d. Solution: (1) Each student creates a one-count arm motion. (2) Movement accumulates from one person to the next. (3) Movements are learned by all members of the group. (4) All movements are combined into a phrase. (5) The group performs the finished pattern using all movements.

An experience of this type can be varied and expanded to include different types of movement problems such as: (1) Compose a phrase using arm and leg gestures that are sustained in quality. (2) Compose a phrase for the torso in a standing position. (3) Compose a phrase of movement based on successional action. For example, use different body parts (hip, shoulder, elbow) to lead the action successively (going from one isolated body part to another).

4. Build improvisational studies into short phrases based on sensory, ideational, emotional, and motional elements.

a. Sensory — Given an object in

Compositional experiences must be carefully planned and clearly presented with adequate motivation to capture the participants' interest and involvement.

nature (tall slender reeds, rocks, or leaves), compose an eight-count phrase to represent the shape and design of the object.

b. Ideational — Given the theme of conflict or struggle, compose three static positions or shapes and combine them with transitional movements. For example, students might create a lunging posture with fists clenched; an angular body shape that is contorted and twisted to represent struggle; and a pose that is mournful, with the body collapsed in contraction, focusing downward. Many possibilities exist, since pupils will respond differently to each problem. Provide musical accompaniment for these dance patterns and informal performance opportunities.

c. Emotional — Given a selection of emotions (fear, anger, anticipation) students can select one and compose a movement phrase that expresses this feeling. The teacher can limit the length of the study by using a specific musical background or by limiting the number of counts in the pattern.

d. Motional — Given an arbitrary eight-count movement idea that happens in place, learn it and compose another phrase of eight counts with emphasis on quick changes in direction moving through space. These phrases can be performed in any sequence.

5. Compose extended phrases based on exploration of the elements of movement — time, space, energy (see Chapter 1). Some suggested activities are:

a. Time — Activities involving rhythm, tempo, accent, and meter. For example, freely respond to different tempos and rhythms. Ask pupils to work with partners: (1) explore arm motions to a jazzy and syncopated rhythm; (2) use head and shoulder movements to slow, sustained music; (3) create a movement phrase using different rhythms or tempos. Perform for class.

b. Space — Explore activities involving body shapes and designs. For example, alter the design of a movement by varying the range or size.

Change the focus, direction, and level of a given design. Perform in a finished pattern.

c. Energy — Create movement patterns based on qualities such as percussive, sustained, vibratory, and collapsing. For example, study and explore a list of words with movement potential such as pop, snap, higgledy-piggledy. Capture the energy flow, create patterns using different energies in various sequences, such as sharp, sustained, vibratory, swinging.

d. Body Awareness — Become aware of different areas of the body by creating interesting shapes and patterns. For example, using partners or small groups, create unique movement patterns by attaching different body parts — e.g., hip to hip, head to knee, back to back. Dancers must remain in contact as they travel through space; various changes in level, energy and size of movement can be explored.

6. Using the concepts of composition, contrast, harmony, transition, repetition, balance, climax, and variety, create short movement studies.

For example, arrange a given series of movements in a sequence which builds to a climax. Use repetition of steps and create a contrasting sequence using different tempo and spatial levels.

7. Explore musical forms and their role in dance composition (e.g., AB, ABA, theme and variations, round, fugue, canon, or rondo). Ask students to compose short studies based on a specific idea or movement concept. Students and teacher can select the most outstanding themes in the class. The dance phrases can be combined and learned by all participants. This short composition can later be practiced and performed in a variety of groupings. (See Chapter 4.)

8. Guide students in the selection of appropriate accompaniment for their compositions. There are many ways to select the accompaniment for dance compositions and students should try several ways: using recorded music as stimulus for the composition, getting the compositional idea first and then finding the accompaniment, and working with a composer.

9. Encourage individual and group compositional experience (solo, duet, trio, quartet).

10. Provide experiences in contemporary compositional approaches such as chance dance and group-determined dance.

a. An example of group-determined dance follows: (1) The teacher selects a set of movements that have potential for variation, such as skip, plié-relevé in second position, and a basic walk. As students become more advanced, they can create their own sets of movements to be used. (2) Students are asked to vary the space, time, and energy aspects of these movements. For example, change directions while walking, change tempo while skipping, and change body shape in plié in second position. (3) Divide class into small groups. Each group performs the movement in unison. Groups decide how they will arrange the sequence of their dance. (More advanced dancers can perform dances in solo and individually determine the sequence of events.) An example of how steps can be arranged is to walk backwards 8 counts, plié with body in contraction 8 counts, relevé in 4 counts, skip in a figure 8, and finish walking backwards. (4) Use various formations in space, such as circle, square, diagonal, double line. (5) Entrances and exits are determined by groups; however, number of entrances and exits can be established by teacher to determine the length of the dance. For example, all groups must enter or exit two times. (6)

Groups can select methods of beginning and ending the dance from a series of alternatives suggested by the teacher or other dancers. For example, begin the dance with an empty stage, a group design, a soloist. End the dance with a group design, a soloist, or an empty stage. (7) Music can be used to accompany the dance. (8) Performance of dances should end with a class discussion and evaluation. (9) Future group-determined dance experiences can involve more complicated movement themes.

b. An approach to chance composition involves determining designs of a dance by flipping a coin or throwing dice. The purpose of this approach is to bring freshness and originality to the composition and to move beyond predictable patterns. There are various ways to use this compositional approach. (1) Given two alternate ideas, students can make decisions by flipping a coin. For example: enter downstage or upstage, move arm or leg, move onto floor or jump away from floor. (2) Dancers can manipulate finished dance phrases and determine their position in the dance by flipping a coin.

11. Provide experiences in pre-classic dance forms (e.g., pavane, galliard, or allemande). These forms can be explored individually or in small groups depending on the level of student ability. The dance forms can be composed either as literal count dances or as abstractions of their qualities. For example, students can create a dance based on the quality of the pavane using the 4/4 meter and qualities of grace and stateliness.

12. Provide stimulating audiovisual resources for dance composition.

a. audio resources — instrumental music (classical, contemporary), vocal music, spoken word, taping techniques (loops, editing collages in sound), use of silence (see Chapter 4).

b. visual resources — slides, films, lighting devices. Once dances are composed, performing opportunities should be provided for individual and group studies in informal (classroom, gym, or studio) and formal (stage) settings. Through these experiences students will learn elements of theater (costume, lights, sets, makeup) through performance (see Chapter 5).

If possible at some time, invite guest choreographers to perform, analyze, and teach selections from their repertory. Students can then observe how a professional works. Provide as many opportunities as possible to view films, slides, and pictures of dance works through community resources, such as library or museum, and encourage students to attend concerts to enlarge their understanding of the various forms of dance.

Chapter 4. RHYTHM AND ACCOMPANIMENT

A good dance accompaniment should enhance or give support to the dance. It can be created from almost any source but should not overpower, dominate, or in any way detract from the movement. Music is the most commonly used dance accompaniment. Choreographers, however, may choose to dance in silence, use environmental sounds, or create impromptu sounds while moving.

A major concern of dance teachers and student choreographers is securing appropriate accompaniment for their movement ideas. Much time and effort can be wasted when student choreographers must search for accompaniment after they have choreographed dances. Student dancers may have difficulties with musical accompaniment if they have had little experience in the elements of music and rhythm. Many of these problems can be avoided if dancers and musicians work together on the accompaniment.

Accompaniment for dance is an important area often ignored or not emphasized until dancers are quite advanced technically. Dance students should have many opportunities to explore and experiment with various ways of accompanying movement. If students are to choose accompaniment with taste and intelligence, they must be given some instruction in the basic elements of music. These musical experiences should begin early in the dance education of all students.

Values to be Gained From Experiences with Dance Accompaniment

The values that may be gained from experiences with dance accompaniment are numerous. Through well-planned and sensitively-guided experiences, the students will:

- Gain knowledge of the rhythmic materials employed in accompaniment.
- Acquire knowledge of the basic elements of music and its function in relation to dance.
- Understand the mood and character

Composer and choreographer work together on the accompaniment for a dance at East High School, Salt Lake City, Utah.

of music and how it can be most effectively used as accompaniment to movement.

- Learn about musical forms and styles and how they can enhance choreography.
- Have opportunities to work with live music as opposed to working solely with recorded music.
- Become aware of the recorded and written music that is available and appropriate for dance accompaniment.
- Expand their own appreciation of music.
- Have opportunities to direct rhythmic activities using voice, body, and percussive accompaniment. These experiences will broaden student ability to utilize one or another type of accompaniment as the need dictates.
- Learn about the various sources of sound and the many instruments available for dance accompaniment. Students should have opportunities to experiment with synthesizer, prepared piano, electronic sounds, and other devices as new and unfamiliar sounds for dance accompaniment.
- Become aware of the various instruments that may be used to accompany technique classes: piano, drum, other percussion, recorded music, and taped sounds.
- Develop ability to select appropriate music or other forms of accompaniment for dance.

Guidelines for Dance Accompaniment

Guidelines for dance and movement accompaniment are presented here as

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three distinct approaches: first, the dance instructor working with the musical accompanist; second, the teacher preparing and providing the accompaniment; and third, the teacher instructing dance students to understand, use, and create dance accompaniment.

The dance instructor should find the best possible dance accompanist, preferably someone with dance experience. If an accompanist cannot be found, the teacher must then substitute dance drum, percussion, records, tapes, and other sounds. Regardless of what accompaniment is used, live or recorded, it must be appropriate, providing the rhythm, tempo, quality, and mood desired for the dance movement or composition

The dance instructor, students, and accompanist must work together continually. This close communication will ensure continuity of the accompaniment for technique class and dance choreography. Dance teachers working with accompaniment should have a number of basic concerns in mind.

1. A teacher working with an accompanist should:

a. Make sure that the piano is in tune and in good repair at all times. The piano should be tuned at least twice a school year.

b. If possible, allow time for reviewing materials with the accompanist before each class. This is the time to discuss special music and movement patterns.

c. Arrange a signal with the accompanist for starting the activity together: "Ready, and" is often the cue or upbeat for starting the class. Cues are spoken in the same rhythm and tempo as the musical accompaniment to be used, which should be the same as that of the movement to be performed.

d. Be concise and repeat several times any new rhythmic patterns and movement combinations, so the accompanist will understand and respond accurately.

e. Encourage accompanists to underscore and support the dance idea and to utilize accompaniment with the same character and mood as the dance movement.

f. Discourage the use of music that is too popular or familiar.

g. Use a variety of music from different periods: e.g., baroque, classical, modern, or jazz. Occasionally, when appropriate, a familiar melody may be enlivened by playing it in jazz style to inject a little humor or fun into a technique class.

h. Ask the accompanist to improvise rather than play from a score all the time. This will help keep the accompaniment fresh and different. The accompanist should have, or develop, some talent for improvisation.

i. Ask the accompanist to assist students with the accompaniment for their choreography — the accompanist can be invaluable as a composer. When willing, the accompanist should help teach students the elements of music.

2. A teacher providing the dance accompaniment should:

a. Be inventive when using percussion instruments. When a drum is the instrument, do not just beat time. Use the metal rim of the drum, change the dynamics of the rhythm, alternate between striking the rim and the drum head, or use the hand — palm, heel, fingertips, or knuckles — instead of a beater.

b. Learn to use tape recorders, record players, and percussion instruments, both purchased and ones made by the teacher or students.

c. Experiment with vocal and percussive sounds that can be made with the body — clapping, slapping, finger

snapping — as accompaniment for movement.

d. Since changing records during a class is sometimes awkward, try to tape the music that is frequently used as accompaniment for movement sequences in technique class: pliés, relevés, brushes, foot movements, and other recurrent exercises. Label and file for easy access.

e. Be alert to new musical compositions that can be added to the dance library. Listen to music on recordings, radio, television, or at dance or music concerts, and make notes of the music that would be suitable for dance accompaniment.

f. Have a variety of accompaniment available for each dance class. Utilize various combinations of drum and percussion rhythms, piano music, vocal sounds, and recordings. Sometimes invite a student musician to provide the accompaniment for the dance class.

g. Use music from different periods: e.g., baroque, classical, jazz, or folk music.

h. Arrange opportunities for students to explore the elements of music as they relate to dance and its accompaniment.

3. A dance teacher has the responsibility to help students be aware of the accompaniment to dance movement. One approach to this problem is to teach the elements of music as an important area of each dance class. (Suggestions for doing this appear later in this chapter.) Young dance students will acquire vocabularies of music and understanding of musical literature long before beginning to work seriously with choreography. An awareness of music and rhythmic concepts improves performance skills. Students should be given opportunities to:

a. Learn about the elements of music: rhythm, accent, meter, melody, tempo, timbre, dynamics, and form.

b. Become sensitive to musical phrasing. Never cut off music in the middle of a phrase or section; this can be disconcerting to the audience and is in poor artistic taste. Choose music that corresponds to the length of the dance.

c. Work with the various devices and sources, other than traditional music, that can be used successfully for dance accompaniment, such as prepared piano, electronic sounds, nonverbal sounds, poetry, and commercials from newspapers, radio, and television.

d. Recognize and explore different tone colors of a variety of musical instruments.

e. Learn about the many styles, moods, and characteristics of music and how they can be utilized to enhance movement ideas.

f. Listen to music and move with it. Try to recognize the meter and form.

g. Experiment with dance movement that mimics sound or rhythm, dancing *with* the music; with movement that opposes the sound, dancing *against* the music; or with movement that uses the music only as an incidental *background*.

h. Explore the possibilities of sounds with various percussion instruments. The rhythmic aspects of accompaniment should be pointed out early in the study of dance.

i. Experiment with the voice as an instrument of accompaniment to dance movement.

j. Encourage students to create their own accompaniments, making use of prepared piano, percussion instruments, their own voices and other self-sounds, or any other sources of sound they can discover.

Experiences in Dance Accompaniment Derived from the Elements of Music

Dance students should understand and experience the many elements of music: rhythm, time, tempo, meter, accent, duration, syncopation, dynamics, melody, tone, phrase, and form. These aspects of music, many of which are equally applicable to dance movement, will be presented separately with suggested movement activities and musical accompaniment.

1. **Rhythm** is an all-inclusive term, encompassing nearly all of the other aspects of music, especially meter, duration, accent, phrase, and form. Rhythm is everywhere. Rhythm, in music, is the addition and division of sounds and silences into notes and rests of different lengths. It is a recurrence of metrical units as they group themselves into regular or irregular patterns and move along in orderly succession. Rhythm is flowing meter, but it does more than measure. It generates movement, gives it a characteristic quality or manner, and controls the movement by marking it into units. The term *rhythm* is not interchangeable with *time*, *tempo*, or *meter*, but includes or relates to all three, as well as to most of the other aspects of music.

Movement Activities

a. Listen to a variety of musical selections. Clap or tap the basic beat or underlying pulse of the music. This is the *primary rhythm*, made up of the regular beats or counts. Improvise movement to this underlying pulse.

b. By listening to many musical selections, discover as many of the rhythmic aspects as possible. Try to name them and work briefly with them to develop a kinesthetic awareness and an aesthetic understanding of the rhythmic elements in movement.

Suggested musical accompaniment:

$\frac{2}{4}$ meter — Joplin, Scott. *Rag Medley No. 6*

$\frac{3}{4}$ meter — Satie, Eric. *Gymnopedies.*
Gilbert, Pia. *Music for the Modern Dance.*
Miller, Freda. *Albums II and IV.*

$\frac{4}{4}$ meter — Prokofiev, Sergei. *Love of Three Oranges.*

A prepared piano helps students become aware of the accompaniment to dance movement.

$\frac{6}{8}$ meter — Williams, Ralph Vaughn. *Greensleeves*

2. **Time** is another broad, inclusive term and should be used only in a general context. Otherwise, the more specific and less confusing terms such as tempo, meter, and duration should be used when only one of them is involved. Time has four common meanings.

Tempo refers to the rate of speed at which a series of beats follow each other. Synonyms are *speed, rate, pace.* The terms *time* and *tempo* are not interchangeable; *time* is too general, while *tempo* is specific with only one meaning and is therefore the more correct, appropriate, and accurate term.

Meter is the grouping of a definite number of recurring counts or beats. Synonyms are *measure, bar, time signature, meter signature.* Common meters are included in the suggested musical accompaniment examples listed under Rhythm above. The definition of *meter* is not interchangeable with *time, tempo,* or *rhythm.* Each of these terms has its own meaning, *time* and *rhythm* being more general and inclusive terms, while *tempo* and *meter* are specific.

Duration means length of time a sound or a silence lasts and is often called *note value.* Rests, of course, have the same time values as notes. *Tempo* and *duration* are the more common components of *time.*

The fourth meaning sometimes given to time is a more general one: *flow, recurrence of pulsations,* or *rhythm.* In a broad sense, *time* and all four of its meanings are related to *rhythm.*

To avoid confusion then, the more precisely appropriate words — *tempo, duration, meter,* and *flow* — should be spoken in dance class instead of the more general *time.*

3. **Tempo** in music means the speed of the measures, the phrases — their duration in actual expenditure of time. In dance and movement, *tempo* means the *speed* of performance in varying degrees from slow to fast. Tempo involves a qualitative flow of events and corresponds to the ebb and flow of the tides, regular but with some variation and flexibility.

Movement Activities

a. Establish an underlying or basic beat at a moderate tempo. Walk on the beat. Walk twice as fast as the beat — two steps on each beat. Walk three times as fast — three steps, or triplets, on each beat. Walk four times as fast as the beat. Walk half as fast as the beat — one step on every other beat or twice as slow as the beat. Walk four times as slow as the beat — one step on every fourth beat. Use other movements instead of the walk in the same manner. Change from one tempo to another on command. Make planned sequences involving the various tempos experienced.

b. Create and perform a short movement theme. Perform it twice as fast, half as fast, three or four times as fast, four times as slow.

c. Divide the class into two groups, using percussion instruments. One group chooses a tempo and establishes an underlying beat, keeping it steady and even. Group two creates a movement phrase to fit this underlying beat. Once the beat, movement, and tempo are performed accurately, group one watches while group two performs the movement in silence. Observe whether the tempo has stayed the same, whether the beat is still evident. Rotate the activities of the two groups.

d. Establish an underlying beat and tempo with a partner. One person steps on the beat while the other takes two or three steps to each beat. Per-

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form the action together, always being aware of one's partner. Keep the tempo steady and stay on the same beat with partner. Explore four steps to the beat, one step to every two beats or every four beats while partner continues moving only on the underlying beat. Exchange activities.

e. Create rhythms on various percussion instruments. Increase and decrease the tempo. Create movement phrases for the rhythmic phrases and perform them at varied tempos.

f. Record sounds at one speed and play them back at slower and at faster speeds. Try moving to these sounds at the recorded tempo and at the slower and faster tempos.

The *beat* is the unit of measurement in music. A *measure* is a grouping of beats by means of an accent; measures are separated on the musical staff by vertical lines called *bars*, a term often used interchangeably with *measure*. The *pulse* is a pattern of strong and weak stresses that mark off the periods of time in music. The *underlying pulse* and the *basic beat* refer to the same concept. The rhythmic patterns of strong and weak, sound and silence, are grouped in twos and threes or combinations of these.

4. **Meter** is a mathematical concept. A *time signature*, which resembles a fraction but is not one, appears at the beginning of a musical composition and indicates the quantitative construction of each measure of the composition. The top numeral of the *meter signature* tells the number of beats each measure contains. The lower numeral specifies the *value or duration of the note* selected as the beat, or arbitrary unit of measurement.

There are simple meters and compound meters. *Simple meters* use measures with either two or three beats. Examples of two-beat meters, *duple* or *binary*, are: $\frac{2}{4}$, $\frac{2}{2}$, $\frac{2}{8}$, of which $\frac{2}{4}$ is the most frequent and represents two beats of quarter-note value.

The other basic pattern in simple meter is a *triple* or *ternary* meter, in which two unaccented beats follow an accented beat. The most frequent triple meter is $\frac{3}{4}$, but other triple time signatures include $\frac{3}{2}$, $\frac{3}{8}$, $\frac{3}{16}$. Triple meters have a rounder, smoother quality than do duple meters, which have a down-up or hammer-action quality.

Compound meters telescope two or more duple, triple, or both measures into one longer measure, creating a new meter signature containing four or any higher number of beats or counts per measure. The most common compound meter achieves four beats, or a *quadruple meter*, by combining two measures of $\frac{2}{4}$ meter into one quadruple measure to make $\frac{4}{4}$ meter. Another example is $\frac{4}{8}$ meter, which uses four eighth-note beats per measure.

Two measures of triple meter will combine to make a *sextuple* meter, usually $\frac{6}{8}$ or $\frac{6}{4}$ meter. Often $\frac{6}{4}$ meter, combining two measures of $\frac{3}{4}$ meter into one measure, has a smoothly flowing effect. In contrast, two measures of $\frac{3}{8}$ meter, making $\frac{6}{8}$ meter, if played in fast tempo becomes an ideal rhythm for skipping, galloping, or sliding. Less common, three measures of triple meter can be telescoped to make nine counts per measure, e.g., $\frac{9}{8}$ or $\frac{9}{4}$ meter.

Other compound meters useful to dance combine a measure each of duple and triple, becoming $\frac{5}{4}$ or $\frac{5}{8}$ meter; or combining two duples and a triple for $\frac{7}{4}$ or $\frac{7}{8}$ meter.

Movement Activities

a. Divide the class into three groups, sitting on the floor; perform

Rhythm is flowing meter, but it does more than measure. It generates movement, gives it a characteristic quality of manner, and controls the movement by marking it into units.

the designated activities to $\frac{3}{4}$ meter, keeping the assigned tempo steady and accurate:

Group 1 claps on count 1.
Group 2 snaps fingers on count 2.
Group 3 snaps fingers on count 3.

Rotate groups and beats. When the metrical beat is well established, remain in the three groups and move while clapping or snapping fingers. Later, try moving without the clapping and finger snapping.

b. In $\frac{3}{4}$ meter, all clap on 1 and move on counts 2 and 3. Move anywhere about the room.

c. Responding to $\frac{3}{4}$ meter, all move on count 1 and hold counts 2 and 3.

d. All stepping on every count of $\frac{3}{4}$ meter, plié on count one, relevé on counts 2 and 3 — down, up, up.

e. Arrange the class in a double circle with partners side-by-side, both facing counterclockwise. Perform the down-up-up pattern of *d* above, creating a carousel effect. Start slowly and increase the tempo; later, decrease the speed, coming to a stop.

f. Combine two measures of three, making six beats to a measure. Perform the carousel again as in *e* above, now counting in six instead of three, for a rhythm of down-up-up-up-up-up.

g. With $\frac{2}{4}$ meter, plié on 1 and relevé on 2. Perform this in a double circle as in *e* and *f*, the outside circle doing the plié on count 1 and the inside circle on count 2. Start slowly, increase the speed, gradually decrease the speed to a stop. Alternate partners and repeat.

Suggested musical accompaniment for activities *a-g:*

$\frac{3}{4}$ meter — Czerny, Carl. *Etudes* (ballet, waltz).

Regardless of what accompaniment is used, it must be appropriate, providing the rhythm, tempo, quality, and mood desired for the dance movement or composition.

Adamson, Quin. *Piano for Modern Dance.*

$\frac{3}{4}$ & $\frac{6}{8}$ meter — Miller, Freda. In Albums I, II, IV, and V.

$\frac{3}{4}$ meter — Perrey-Kingsley. In *Sounds From Way Out,* "Girl from Venus."

$\frac{6}{4}$ meter — Perrey-Kingsley. In *Sounds From Way Out,* "Cosmic Ballad." *Carousel Music.* Major Records

h. Work with a variety of meters to feel and understand the difference, both in playing them and in moving to them. First establish the basic beat of each meter with a percussion instrument; then half of the class will accompany while the other half moves to the meters played. Change so that everyone will have opportunities to produce the accompaniment and to move to it being played by others. Use these and any additional meters desired: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{2}{2}$ $\frac{6}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{8}$ $\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{4}$ $\frac{7}{8}$ $\frac{9}{4}$ $\frac{9}{8}$.

i. Move to some of these different meters with musical accompaniment. Try a specific movement to several different meters and see what differences in performance, feeling, and quality occur. Is the rhythm or the tempo of the movement changed when a different meter accompanies it?

Suggested musical accompaniment:

$\frac{3}{4}$ meter — Badings, Henk. *Evolutions,* waltz section.

$\frac{6}{8}$ meter — Bolling, Claude. *Baroque and Blue,* jazz.

$\frac{2}{4}$ meter — Mancini, Henry. *Baby Elephant Walk,* jazz.

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$\frac{4}{4}$ meter — Miller, Freda. Albums I I and V.
Bach, J. S. Swingle Singers. *Bach's Greatest Hits.*

$\frac{5}{4}$ meter — Brubeck, Dave. *Take Five* (tempo is fast).

j. Explore accompanying and dancing to combined meters. Combining one measure each of two meters will produce another meter. Combine $\frac{2}{4}$ and $\frac{3}{4}$ meter for $\frac{5}{4}$ meter or add $\frac{3}{4}$ and $\frac{4}{4}$ meter for a measure of 7 beats, or $\frac{7}{4}$ meter. Use this $\frac{7}{4}$ meter in the following activities:

(1) Clap and chant the basic beat (1234567).

(2) Accent counts 1 and 5, which represents a combination of a 4 and a 3 meter; accent counts 1 and 4, which is a 3 and a 4 meter combination (1234567; 1234567).

(3) Accent counts 1, 3, and 5, representing the combination of two measures of $\frac{2}{4}$ meter followed by one measure of $\frac{3}{4}$ meter (1234567).

(4) Select several movement sequences based on a count of 7. Perform them in any order, but keep the same order. Designate the stage area. Students may start on or off stage, may enter at any time, or leave at any time; and they may begin and end at any time. An example:

for 3 measures of 7 counts, walk;

for 3 measures of 7 counts, stand still;

for 1 measure of 7 counts, move down to the floor level;

for 1 measure of 7 counts, lie still on the floor;

for any number of measures of 7 counts, slowly-rise to standing;

for any number of measures of 7 counts, quickly and repeatedly touch a part or area of the body with the hands — knees, shoulders, head, foot, hip, and so on, in any tempo; repeat all until the end of the music.

Suggested musical accompaniment:

Brubeck, Dave. *Unsquare Dance.*

k. Prepare a planned sequence of *mixed meter* using at least four different meters with varied numbers of measures of each, preferably not in four-measure segments. Clap it, play it on instruments, and move to it, using the primary rhythm — basic beat — only, and accenting count 1 of each measure.

l. Compose examples of *accumulative rhythm*, the device of expanding or contracting a meter by definite planned additions or subtractions in the number of beats per measure. After any particular sequence of accumulative rhythm is created, one group will continue to play it while others move to it, or use it as accompaniment for a short dance study or composition. Rotate experiences. For accumulative patterns to emerge with clarity, count 1 of each measure must be accented. Examples:

(1) A simple progressive order — 1/12/123/1234/12345, expanding.

A simple progressive order — 12345/1234/123/12/1, contracting.

Combination — expanding from 1 to 5, and contracting back to 1; the 5 measure may be played either once or twice.

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A similar progressive order, expanding from 1 to 7 or any other number, and contracting back to 1.

(2) A progressive order in which each meter is played with two or more measures before expanding or contracting, such as 1122334455443322 11.

(3) A progressive order utilizing both repeats and skips between meters — this example, 11335577-553311, is a satisfying one to do.

(4) A progressive order which expands on one path and contracts on another — 24687531.

(5) A definite order that is not a simple progressive one — 142536, 5241.

(6) Devise an order, then place one measure of a short meter, usually $\frac{1}{4}$ or $\frac{2}{4}$, between each two measures of the planned order — a constant meter between the accumulative meters.

(7) Plan other accumulative rhythm sequences as accompaniment for short studies; the order must be definite and it must be known to all students working with it; otherwise, anything is possible.

m. For more advanced students, *resultant rhythm* is a challenging experience, both to create the sounds and to move to it. Resultant rhythm is accomplished by combining two unequal meters simultaneously; the pattern of accents of the two meters is the resultant rhythm. Students should have had work with metrical accent before attempting this. See the next section on accent.

(1) The simplest resultant rhythm is formed from the simultaneous combination of two measures of $\frac{3}{4}$ meter and three measures of $\frac{2}{4}$ meter. These meters can be played and danced separately at first by all students, then with half doing $\frac{3}{4}$ meter while the other half do $\frac{2}{4}$ meter at same time, which would look like this: for a total of 6 counts: 1 2 3 1 2 3
1 2 1 2 1 2

Playing just the accented beats produces the resultant rhythm:
1 — 3 4 5 —
(1 2 3 4 5 6).

(2) A more exciting and satisfying resultant rhythm can be obtained by combining a 3 meter with a 4 meter for a total sequence of 12 counts or beats. The basic beat can be any note value, but a quarter note is probably simplest. These two meters can be treated as the 2 and 3 were in 1 above. Experience the meters separately; both at same time, by dividing the class; then extracting the resultant rhythm for more extensive musical and dance development. It will look like this:
1 2 3 1 2 3 1 2 3 1 2 3 — four measures of 3
1 2 3 4 1 2 3 4 1 2 3 4 — three measures of 4.
1 - - 4 5 - 7 - 9 10 - - — one measure of 12.

5. **Accent.** In music, strong beats or accents occur at regular intervals — on every other beat, every third or fourth beat, and so on. The *metrical accent*, or *primary accent*, groups beats into measures, hence the first beat of the measure generally receives the strongest accent. In longer meters, there may be a *secondary accent*, for example, on count 3 in a 4-beat meter or on count 4 in a 6-beat meter. An accent may be placed arbitrarily on any beat or portion of a beat to achieve an off balance effect. Another utilization of accent will be considered in section 7, Syncopation, of this chapter.

Form *in dance must achieve a balance between unity and variety, between movement and rest, and between symmetry and asymmetry.*

Movement Activities

a. Observe where the accents occur in a song or other musical selection. Clap the beats, with strongest clap on the accent of each measure. Clap just the accents.

b. Walk, stamping the accented beats, but stepping on every beat.

c. Step only on the accents.

d. Walk, leading with a definite part of the body on each accent; change the lead to another body part on the next accent.

e. Divide the class into three groups. All students in group one, at the same time, change focus quickly and sharply on each accent. Similarly, group two will change direction on each accent, and group three will change level on each accent, all continuing a basic walk on every beat.

f. Experiment with placing movement accents on beats not accented in the music. The movement accents need not match those of the accompaniment. Working contrapuntally with the music adds variety and heightens interest.

Suggested musical accompaniment:

Copland, Aaron. "Hoe-Down," from *Rodeo*.

Carlos, Walter. "Jesu, Joy of Man's Desiring," from *Switched on Bach*. Synthesizer.

Khachaturian, Aram. "Sabre Dance," from *Gayne Ballet Suite*.

Tchaikovsky, Peter. "Russian Dance," from *Nutcracker*.

Bjorn, Frank. "Alley Cat." *Fun Music — Piano*, Bent Fabric.

g. Provide numerous experiences

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in accompanying or playing different meters to gain skill in producing accented and unaccented beats and notes so that the accented beats are accurate and clearly stated.

6. **Duration** is the third aspect of *time*, after *tempo* and *meter*. Although it can refer to the length of a phrase, a part, or a total composition, it is more frequently related to the length of time the various notes sound, and is called *note value*. Musical notation is based upon a mathematical subdivision of the whole note: divided by two produces two half notes (𝅗𝅥), divided by four produces four quarter notes (♩), divided by eight produces eight eighth(♪) notes, divided by sixteen produces 16 sixteenth notes(𝅘𝅥𝅯), and so forth. To obtain divisions other than by twos, other devices are used: triplets — dividing a note by three instead of two; tied notes — making it possible to hold a sound for a different length of time by taking the value of two notes for one sound; dotted notes — increasing the value of the note by half its original value; and other more complicated means.

If the basic beat is a quarter note, it equals one count, a half note equals two counts, a whole note equals four counts, an eighth note is half a count, and a sixteenth note is one-fourth of a count. There are thirty-second notes, but they are practically impossible to delineate accurately in human movement.

Movement Activities

a. Clap and move to the duration of the notes: particularly wholes, halves, quarters, and eighths, and briefly, sixteenths.

b. Divide the class into four groups. Each group selects one note and creates four measures of movement for the chosen note. All groups perform these movement phrases together. Each group should be aware of the other groups' note values. Change notes and repeat.

c. Each group creates a movement phrase using at least three different note values. Perform it for the class. Ask the watching students to determine which notes are being performed. Dancers must be accurate for the audience to perceive and understand the different notations.

d. Experiment with different accompaniments for these movement phrases, using prepared piano, percussion instruments, voice, or other sounds.

7. **Syncopation** is a rhythm created by placing accent(s) on normally weak beat(s) or portion(s) of beat(s) in the measure. Stated in another way, syncopation is a temporary displacement of the regular metrical accent so that accents do not occur on the normally stressed beats of a measure. It can be felt only when one is conscious of the regular or basic beats of the measure. Syncopation is an accent that has been manipulated. Several of the simpler ways of achieving syncopation are: (1) arbitrarily shifting the accent to a normally unaccented beat; (2) omitting the first beat, normally accented, by substituting a rest on that beat; (3) making the first note in the measure of less value than the beat, for example, beginning a $\frac{3}{4}$ measure with an eighth note or a triplet; (4) trying the last note of the previous measure across the bar line to the first note of the measure, which would otherwise have been accented; and (5) tying a weak beat to the next strong beat, thus emphasizing the *and* count of a beat.

Movement Activities

a. Clap the underlying beat of $\frac{4}{4}$ meter, keeping it steady and the tempo even.

b. Walk and clap the underlying beat.

c. Standing, clap counts and say

"and" after each beat (1 *and* 2 *and* 3 *and* 4 *and*).

d. Clap the four counts and snap fingers on *and*.

e. Standing, speak the counts and accent the *ands* by moving one area of the body.

f. Experiment with the movement activity in *e* above, moving it across the floor.

g. Two groups perform the underlying beat and the syncopation together. One group walks and claps the underlying beat. Group two creates movement that accents the "and" counts. Repeat, with groups changing activities.

Suggested musical accompaniment:

Miller, Freda. Albums I, II, and IV.
Anderson, LeRoy. *Syncopated Clock.*
Gershwin, George. *Prelude No. III.*

h. Play with percussion instruments or clap a $\frac{4}{4}$ meter which has two eighth notes on count 1. Notice how the accent then falls on count 2. Repeat this pattern for several measures, then contrast it with several measures of quarter notes inserting only one measure of eighth notes on count 1. When repetition of the first pattern begins to sound normal, or at least a bit monotonous, the second pattern using occasional syncopation creates an element of surprise and is more effective. Try the same with part of the group moving while the rest accompany, then exchange groups.

i. Using percussion instruments, devise an accompaniment in a selected meter during which a rest is occasionally substituted for count 1, the beat that would normally be accented. This accents count 2.

j. Explore with instruments and other sounds in several meters some other devices for achieving syncopation in music and movement rhythm.

8. **Dynamics** in music denotes the degree of loudness or softness at which it is played. In dance, dynamics is the degree of forcefulness or lightness given to the performance of movement, and is closely related to the energies and qualities of movement. *Dynamics* is *force, intensity, emphasis,* which are somewhat synonymous terms, and it includes accent, crescendo, diminuendo, staccato, and legato, and many other changes in volume and tension.

Movement Activities

a. Develop an understanding of dynamics in music and accompaniment, and the meanings and moods which are evoked by variations in the volume and changes in its intensity. Experiment with musical dynamics and its relationship with the energies, tensions, and qualities of movement.

b. Establish an accompaniment with notes of full value which move without any break into the next notes in a longer meter, perhaps a 6-count meter or longer, which will produce a legato or relaxed effect with the sounds tied together and flowing into each other. Movement to this accompaniment will be smooth and unbroken, even sustained in quality.

c. Create a contrasting accompaniment of extremely short notes with rests between them, giving a staccato effect. The resulting movement to this accompaniment will tend to be light, bouncy, perhaps jerky and percussive.

d. Experiment with musical dynamics while increasing or decreasing the number of dancers in a group. Tension can be created by adding dancers one by one to a performing group: for example, one performer begins a dance phrase which has been

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created in advance and practiced by the whole group; each time the phrase is repeated another dancer is added until a large group is performing in unison; gradually decrease the size of the group, one by one, until only one dancer is left on stage dancing. This choreographic idea is similar to a big crescendo and decrescendo of sound in music.

9. **Melody** may be defined as a succession of notes definitely related to each other and perceived by the mind as a meaningful musical shape. A common synonym is *tune*. A melody has a conscious arrangement, with a beginning, a middle, and an end. It is closely related to other fundamentals of music: timbre, harmony, form, and rhythm. The relationship with rhythm is of greatest concern as accompaniment for dance, while harmony is probably of least importance. Form will be considered later in this chapter.

a. *Timbre* is the quality of sound, the tone, the pitch of the notes that create the rise and fall of the melodic line in music.

Learning Activities

(1) Learn to recognize the various tone colors of musical instruments by listening to them on recordings, in films, and at music concerts.

(2) Become familiar with the sounds of various instrumental families: strings, woodwinds, brass, and percussion.

(3) Listen to and become acquainted with musical instruments that have unusual sounds not often heard: e.g., harp, harmonica, autoharp, banjo, hand piano, celesta, xylophone or marimba, bass and soprano woodwinds (saxophone, bassoon, and clarinets), harpsichord, sitar, or glockenspiel.

(4) Discuss tone quality and instrumentation when working with other aspects of music: rhythm, melody, dynamics, and form.

(5) Use different recordings of the same musical composition to demonstrate how the character, mood, tone qualities, and tempo may change in different arrangements and instrumentation.

(6) Listen to recordings with varied instrumentation and create movement utilizing one or more of these recordings as a stimulus for mood and style.

(7) Study various groupings of ensembles, symphonies, and bands. Explore which are better for small and for large groups for choreography.

(8) Discover which group of tone qualities is the most suitable for a particular mood and character of dance.

Suggested musical accompaniment:

Instruments of Orchestra

Masterpieces of Music Before 1750

For comparing compositions —

Bach, J. S. *Fugue in C Minor*, recorded by Swingle Singers
Harpsichord
Piano
Synthesizer

Bach, J. S. *Little Fugue in G Minor*, recorded by
Orchestra
Organ

Bach, J. S. *Jesu, Joy of Man's Desiring*, recorded by
Switched on Bach
Synthesizer
Band, "Joy" Kimbo records

Consult music director for other comparisons.

White, Ruth. *Music for Contemporary Dance* CC-612

Motifs for Dance Composition
CC-611
Motivations for Modern Dance
CC-610

b. *Secondary rhythm* can be produced without melody, tone, or harmony, as in clapping, tapping a pencil on the table, or beating a one-tone drum. A melody, however, must have notes of varying lengths that create a pattern of natural accents; in other words, melody must have secondary rhythm. Melody has both primary and secondary rhythm. The primary rhythm or the metrical beat was considered as one of the aspects of meter in section 4. Secondary rhythm derives from the combination of note values, rests, and accents utilized to create the melody. A familiar song can be recognized just from the clapping or tapping of the secondary rhythm with no change of tone whatever.

(1) Clap the secondary rhythm of the actual note pattern which makes up the melodic line, then put this pattern into movement, with a new movement, step, or accent coming on every note. Try this with several different songs or short musical compositions. Now clap the primary rhythm of the same selections. Finally, divide the class into four groups: one group plays the secondary rhythm on percussion instruments while group 2 moves on the secondary rhythm; group 3 plays the primary rhythm, or basic beat of the meters used while group 4 moves only on the underlying rhythm which states the meter of the piece being used. All four groups perform simultaneously, noticing the difference between the two rhythms and how they complement and enhance each other.

(2) Compose a short secondary rhythm sequence to a specific meter. Part of the class plays it, while another part of the class moves to it, making some new action on every note. The rest of the class translates this sequence into movement, first in secondary, then in primary rhythm; later try using both rhythms at once in movement, either by switching back and forth between the two rhythms or by establishing the primary rhythm with one part of the body, topping this with any other part(s) of the body delineating the the secondary rhythm, or the note pattern of the melody.

10. **Phrase.** Momentum is a basic characteristic of music, an unhindered rhythmic flow through time. However, a melody or a rhythm needs breathing spaces, some musical punctuation to divide the flow of time into shorter segments for clarity and ease in understanding. The pauses in rhythm serve a purpose similar to that served by commas, semicolons, and periods in language. As words are gathered into phrases, clauses, sentences, and paragraphs to convey a message so, too, must musical statements follow intelligible sequences with notes grouped into half phrases, phrases, and sections or parts.

The *phrase* is the next larger segment in musical structure after the measure. A phrase will contain a designated number of measures, not necessarily divisible by two or four. Even-numbered phrases of 4, 8, or 16 measures will often divide into *half phrases* — a question and answer, or a statement and reply. Phrases of 6 or 12 measures, or even 10 or 14 measures, will sometimes break into recognizable half phrases too.

Phrase lengths group into three most frequently used types: phrases of regular lengths, usually of 4 or 8 measures, which divide easily into half phrases and

have a symmetrical arrangement; phrases of unusual length but with all phrases within a composition being the same length: e.g., 3, 5, 7, and others — these are more challenging than using compositions with phrases of usual length; and phrases of different lengths within the same composition, a more asymmetrical arrangement with a contemporary feeling, although a number of ancient and familiar folk tunes do contain phrases of at least two different lengths: e.g., "America" and "Shenandoah."

Phrases begin either on the first beat — a strong beginning — or an upbeat or anacrusis — a weak beginning, either on the "and" of the preceding measure before the bar line or on any beat of the preceding measure except the first beat. The phrases which begin with an anacrusis are more difficult to recognize than those which begin positively on count 1, but are more subtle and interesting to use in choreography. Skipping, galloping, and sliding, for example, begin on the upbeat and fit more comfortably to music whose phrases also begin on the "and" count.

Similarly, phrases may end on either accented, strong ending or unaccented, weak ending, beats. The strongest endings will use a long note or a note followed by a rest, placing this note on count 1 of the last measure in the phrase. As a point of accuracy in building phrases which begin with an anacrusis, the last measure of the phrase can contain only the number of beats or portions of beats that were not used in the anacrusis at the beginning of the phrase; thus a phrase could end on count 1, 2,3, or even 4 if the upbeat was only the "and" from count 4.

Movement Activity

a. Listen to music and discover where musical or melodic phrases begin and end. Create movement to fit these phrases after they are identified. Folk dances and other folk music have phrases that are short and easy to recognize. For this reason, they are excellent musical examples for the beginning student to analyze and respond to in movement.

b. Walk, run, hop, or jump, changing direction at the beginning of each new phrase. Repeat, changing the movement activity on each new phrase. Music with even rhythm is suitable for this activity; $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ meters are useful here.

c. Repeat activities in b above using the skip, gallop, and slide. For this, music with an uneven rhythm is preferable; the best meters are $\frac{3}{8}$ and $\frac{6}{8}$.

d. Use complete phrases to change levels.

e. Assign students the following movements to perform in any order they wish. Once chosen, they must keep the order. Designate the stage area. Students may enter the stage and exit when they please, and may start or end their portion of the dance as they wish. The movements to be used are:

slide for one phrase
skip for one phrase
stand still for one phrase
swing a partner for one phrase
repeat at will.

On a second performance, the students will create the movement phrases to be used in this choreographic experience.

f. Working with a partner, using half phrases in a question and answer relationship, one partner improvises a movement phrase as a statement or question, and the other partner improvises a movement phrase as a response. Repeat, change relationships with the second partner now making

the first statement. These phrases do not need to be of the same length.

g. Add to the action in *e* above, two more students, one of whom accompanies the statement maker and the other accompanies the student who dances the response.

h. One partner creates a movement phrase, dancing only on the beat; the other partner responds with a movement phrase done in syncopation. Reverse the order, with the statement in syncopation and the answer on the beat. Do the same activity with percussion instruments or other sounds.

i. Create movement phrases and change the tempo; change the dynamics, the energy level or volume. Perform the same phrase using different groupings: solos, duets, trios, or groups of five, seven, or nine. Part of the class will accompany this movement phrase in its several ramifications.

Suggested musical accompaniment:

Smith, Arthur. *Battling Banjos Polka.*

Schifrin, Lao. *More Mission Impossible.*

Gershwin, George. *Prelude No. I* or *II.*

11. **Form.** All arts rely heavily on form or structure — music, dance, architecture, painting, sculpture, and the literary arts. Both music and dance, whose material is ephemeral and intangible, have an imperative need for form to mold more lasting impressions upon the hearer or viewer. Music and dance exist in time and differ in this respect from painting or sculpture but somewhat resemble the reading of a novel, with one vital difference. When attention wavers or a point is lost, the reader can go back and re-read, a convenience which the person hearing music or watching dance is denied. Because of this continuous moving forward in time of music or dance, the listener-watcher's memory must be refreshed periodically. Some repetition is necessary, whether obvious or subtle.

Some plan, pattern, or formula aids the composer or choreographer. While no mandatory rules for composition exist, there are broad and flexible principles of construction. Composition of music or of dance is progression toward a goal: starting from one point, moving to another point, and stopping when it has finally arrived.

Form is the rational development of component parts into a totality — a togetherness of movement. Form must achieve a balance between unity and variety, between movement and rest, and between symmetry and asymmetry.

The flow of musical action is based upon a series of statements and counterstatements. A thematic statement is succeeded by a counterstatement which may be a repetition, a variation, or a contrast. Musical forms fit into several types which must be recognized and understood by choreographers who intend to use musical selections for their dances. Many dance forms do use musical forms as their accompaniment and basic structure.

There are two basic ways to extend music and dance in time: (1) add phrases to the original statement — the *part structures,* or (2) continue the movement for a long time with no clearly designated points of arrival and departure with momentum controlling the structure — the *contrapuntal structures.*

The Part Structures

a. *Period* form, or one-part song form (A), is based upon the phrase. It takes its name literally from its grammatical counterpart, the sentence which ends with a period to indicate completion of the thought. A period

in music is a section, usually two phrases long, which contains a complete musical idea and ends with a conclusive point of arrival. Musical examples include *Lonesome Road, Shenandoah, On Top of Old Smoky,* George Gershwin's *Prelude No. III* (very fast tempo), and Rimski-Korsakov's *Song of India* (one long A).

b. *Binary* form, or two-part song form (AB), is the simplest of the multiple forms with one period, or part, answered by another period in perfect symmetry. The cadence of the first section is inconclusive, giving the impression that further action will follow, while the point of arrival of the second part is definite, marking the completion of the form. The short preclassic dance pieces from the baroque suites of the seventeenth and eighteenth centuries were mainly two-part forms: the bourrée, minuet, gavotte, pavane, allemande, courante, galliard, saraband, rigaudon, passepied, and gigue. Many of Bach's compositions utilized the binary form. It is likewise common in folk and folk dance music.

c. *Ternary* form, or three-part song form (ABA), brings back the first part to round off the form and provide the melodic repetition found in many songs, dances, and marches. The important feature is the contrasting episode appearing between the two statements of the principal theme in the familiar statement-departure-return of the common song form. The repetition of the A establishes unity while the B supplies variety. An AABA structure is still basically a three-part form based on the principle of return to the initial theme after a contrasting section appears. The lengths of the three parts may vary greatly. Musical examples include *Nobody Knows the Trouble I've Seen, Rodrigues La Cumparsita* (tango), and Gershwin's *Prelude No. II.*

d. *Rondo* form, sometimes designated five-part song form (ABACA), evolves from the idea of multiple recurrences. A well-defined principle theme recurs after the introduction of each contrasting episode. There must be at least two digressions (A & B) from the A theme, but there may be any number, creating seven-part (ABACADA) or nine-part (ABACADAEA) or longer rondo forms, but there must always be at least a partial return of the A theme between all added parts. A simple type of rondo utilizes the folk principle of a recurring refrain with a new stanza between every two recurrences, the verse-and-chorus form. The rondo form was favored by classical composers Haydn, Mozart, and Beethoven for the fast movements at the close of sonatas and symphonies.

e. *Theme and variations* is an imitative structure related to the period form (A A^1 A^2 A^3 A^4 A^5, and so on) with a much higher development of the expansions and variations. Each variation recalls the A theme and provides a contrast to that theme at the same time. Methods of varying the theme are endless, but several types of variations are mentioned: (1) melodic or decorative variation; (2) harmonic variation; (3) rhythmic or structural variation, with the theme becoming a waltz, a schottische, a march, or a cha cha; (4) dynamic variation with changes in tone color, style, and emotional character; (5) instrumental variation, where the theme is passed among different sections of the orchestra or the movement is passed from group to group in a dance composition; and (6) additive variation, of which *The Twelve Days of Christmas* is a familiar example.

Contrapuntal Structures

In contrast to the part structures which are essentially horizontal in their additions and extensions, the contrapuntal structures have a vertical dimension and continue the movement without clearly designated articulations. The structure of contrapuntal music is more difficult to recognize than the sectional, or part, structures which make up the first category of musical form.

Musical line, formed by a succession of tones, is mainly horizontal, although some contour does develop from the differences in pitch and duration. A chord, however, has a vertical relationship of notes. *Counterpoint* places two or more distinctive musical lines against each other simultaneously. It combines two or more levels of music at once, setting each note against a corresponding note on another line of the staff or level of pitch. *Polyphony*, which means music for many voices, is commonly used as a synonym for *counterpoint*, and the adjectives *polyphonic* and *contrapuntal* are interchangeable. The opposite term *monophony* means music for one voice.

Two types of contrapuntal, or vertical, structure can be used effectively in dance composition, even by less advanced students. The first type uses a constantly recurring bass theme over which continuous melodic invention occurs. This unchanging bass motif is often called a *ground bass*, or *bass ostinato;* these terms derive from *ostinato*, meaning obstinate, a process of repeating the same musical figure over and over continually, often as a purely rhythmic device. The ground bass becomes a level separate from the music above it and a contrapuntal relationship ensues with interplay between at least two distinguishable levels. The ground bass motif can be as short as one measure or as long as a complete phrase. Its constant reiteration furnishes emphasis. Les Baxter's recording of *Quiet Village* utilizes a two-measure ground bass which changes slightly in the middle, giving the impression of a two-part form (AB) whereas it is essentially a contrapuntal structure. The preclassic passacaglia and chaconne, in triple meter, are both associated with a ground bass.

The second type of contrapuntal structure with possibilities for dance at less than advanced levels of ability is the *canon*, a literal imitation by one voice of a preceding voice at a given interval. All parts grow out of one; the melody accompanies itself. In a four-part canon, the second, third, and fourth parts repeat the first, each starting a few beats or measures after the preceding part.

The most popular and familiar form of canon is the *round*, a simple type of imitation in which several voices begin at different points and sing the same melody over and over. The round is somewhat limiting but is easy to understand and to perform, either in music or dance movement. Examples of rounds are legion; well-known ones include "Row, Row, Row Your Boat;" "Three Blind Mice"; "Down by the Station"; "White Coral Bells"; "Little Tommy Tucker"; and "Frere Jacques" or "Are You Sleeping, Brother John?"

Another contrapuntal form, the *fugue*, is much more complicated, but does have possibilities in dance composition for advanced dancers and choreographers only. Literally, fugue means flight and refers to a composition in which voices follow or chase each other. It features successive treatments of the theme by all voices.

Activities in Musical and Movement Form

a. For each form, listen to musical selections and learn to distinguish its characteristics and feeling.

b. Improvise movement to fit the particular form, repeating as closely

as possible when the musical theme repeats and devising contrasting movement when the music inserts a contrasting B, C, or D into the composition.

c. Choreograph movement to create dance compositions based on and accompanied by a selected musical form. First experiences should be with the easier period, binary, and ternary forms or simple rounds in contrapuntal form.

d. Compose an accompaniment using a specific musical form; keep it fairly short and simple, but utilize a variety of sources of sound: instruments, percussive and otherwise; piano and prepared piano; vocal sounds and other self-sounds; electronic, environmental, and taped sounds — taped especially for this composition.

e. Use varied groupings appropriate to the musical form employed for choreography: for instance, four groups work together well in dancing a round or a canon; different groups might be assigned to work out each variation in a theme and variations; and three groups could create and dance each of the separate parts in a rondo.

f. For working with pre-classic dance forms and music, consult Louis Horst's *Pre-Classic Dance Forms.* Learn and perform one or more of these dances. Create your own accompaniment for the dance after briefly experiencing the dance accompanied by the piano music in the book. Keep the same structure, meter, and tempo, but find your own melodic line and different tone quality with instruments or sounds other than piano.

Other suggestions for musical accompaniment:

Gilbert, Pia and Lockhart, Aileene. *Music for Modern Dance.* Record.

Lockhart, Aileene and Pease, Esther. *Modern Dance — Building and Teaching Lessons.* Book.

Norris, Dorothy and Shiner, Reva. *Keynotes for Modern Dance.* Record No. 611.

Praetorius, Michael. *Six Daentze.* Archiv Productions.

Miller, Freda. Album V.

Music is an art of movement in time. Dance moves in both space and time. Rhythm shapes the melody, dynamics, and form of music; and the patterns, accents, and form of dance. It binds together the parts within the whole: the notes within the measure, the measures within the phrase, the phrases within the period. Through rhythm the composer of music achieves a dimension in time comparable to the spatial dimension achieved by the dancer, architect, and sculptor.

Other Sources and Motivations in Dance Accompaniment

Although some of the following ideas have been mentioned earlier in other contexts, they will be suggested again here to call attention to potential sources of sound to use in dance accompaniment and point out motivational possibilities in movement and adjuncts to movement that could otherwise be overlooked. Each idea is treated only briefly.

1. Percussive Sounds

a. Plan many opportunities for dance students of all levels of ability to experience not only moving with percussion accompaniment but, more importantly, to become familiar with the many instruments available and and the quality of the sounds each can produce. Include as many of these instruments as budget will permit: woodblocks, xylophones or marim-

Explore the sound-making potential of the human voice, including sounds that can be made by the throat, mouth, and lips.

bas, sandblocks, rhythm sticks; triangles, gongs; tambourines, shakers and maracas; and drums — single-headed (dance drum, conga drum), double-headed (tom-tom), and double-drum (bongos); and other Latin band instruments.

b. Experiment with the available instruments to discover how many ways they can be used to produce sounds other than the usual ones. Combine some of these discovered sounds into a short composition to which other students can choreograph a dance composition to match. Perform the percussion and dance compositions together, using as many students as necessary.

c. Collect found objects and assorted junk from which to create instruments. Anything which will make a sound when rubbed, scratched, thumped, shaken, or struck has potential as a percussion instrument. Find materials which can be combined in various ways to make an instrument.

d. With these self-constructed instruments, do the activities described in *b* above.

e. Use both self-made and purchased instruments in the same composition, eliciting as many different sounds and tone qualities as possible. Play the composition as accompaniment for dance movement planned for it.

2. Vocal Sounds

a. Explore the sound-making potential of the human voice, including sounds that can be made by the throat, mouth, and lips. Use a planned

sequence of these sounds, in different tempos, dynamics, and duration, as accompaniment to movement and as a stimulus to dance composition.

b. Provide opportunities for students to direct rhythmic activities through the use of their voices. Help them become aware of the range of intonation and pitch as well as accent and dynamics in the human voice. A student could, for example, practice accompanying the class with the voice while the class is performing a variety of locomotor movements: skips, slides, gallops, polkas, schottisches, mazurkas, walks, triplet runs, prances, hops, jumps, or leaps.

c. Give opportunities for selected students to instruct the class in qualities of movement, such as percussive, sustained, vibratory, swinging, collapsing, and suspended. This will increase awareness of the most effective ways to utilize the voice to accompany movements in a wide dynamic range.

d. Compose a movement pattern or short study to Lewis Carroll's *Jabberwocky*.

e. Write a poem made up of nonsense sounds and syllables. Create a dance which this poem can accompany, then perform it for the rest of the class with a small voice choir speaking the nonsense poem.

3. Self-Sounds and Environmental Sounds

a. Explore all the possibilities of sound-making with only the human body, exclusive of the voice: clapping with hands — palms, heels, fingers, back of hand, heel and fingers of opposite hand, fists, fist into palm, and others; clapping with the feet — soles, heels, ball of one foot to top of other, inside borders, other possibilities; slapping various parts of the body with one or both hands; punching different parts of body with fists; finger snapping; hissing, whistling, blowing, clicking, and other sounds with the tongue. Create a short composition from a selection of these sounds, possibly in period (A) or binary (AB) form. Perform it while others improvise movement to it or make a short dance.

b. With a partner, work together to discover all possible sounds that can be made with two bodies. Follow general suggestions in *a* above, but without the sounds the voice can produce.

c. Create a phrase of dance accompaniment, using the environmental sounds available in the studio. Possibilities include tapping walls, floors, and other objects with pencil, wooden block or board, broomstick, or piece of metal; stamping with the feet on floor, platform, steps, table, chairs; dragging small piece of metal across the ribs of steam radiators, or other irregular surfaces that will not be damaged by this; the hum of radiators, ventilating system, or other motor which may be in the room; radio or phonograph static, or a stuck record, and many other surfaces and objects in the classroom.

d. An experience similar to *c* above might be located in an outdoor area, where the environmental sound possibilities would be quite different.

e. Any of the forgoing accompaniments, once devised, altered, and approved as suitable might be put on tape for present and future use.

4. Electronic Sounds

The possibilities in electronic sound are endless and increase year by year as new machines are invented and old ones are refined. Both the teacher and students should become familiar with as many of these as feasible, if not actually used by the class for accompaniment, then at least by listening to recordings which contain sounds made electronically. The

suggestions which follow must be selected for use only where the necessary equipment is available and students are sufficiently advanced to use it intelligently and effectively.

a. Experience the synthesizer as accompaniment for dance improvisations and choreography.

b. Create dance phrases accompanied solely by mechanical sounds.

c. Use three or more radios. Turn them on and off, raise and lower the volume, manipulate tone controls, produce unpredictable sounds. Improvise dance movement to this accompaniment.

d. Prepare several tapes using varied types of sounds: voice, percussion, music, environmental. Make one tape, using two or more tracks, containing all of the other tapes played at different tempos, forward and backward, loud and soft, and on and off. Improvise dance movement to these sounds and perhaps choreograph a dance to this taped accompaniment.

e. Using rhythm machines, turn to any basic rhythms: march, tango, rumba, cha cha, or waltz. Have students improvise movement phrases to these sounds.

f. Tape two of the basic rhythms on rhythm machine; put these together on the same tape, using two or more tracks. This will create unexpected and different accents. Improvise or choreograph simple dance patterns to these combined rhythms.

5. Other Motivations for Dance Accompaniment

a. More advanced students may experiment with *chance* for dance movement, dance accompaniment, or both. Such devices as a throw of the dice, a toss of a coin, or a cut or deal of cards, may determine how the composer or the choreographer will select and organize the materials from which the accompaniment or the dance will be constructed. Choreograph a dance with both the dance and the accompaniment arranged by chance (see Chapter 3).

b. Creating dance phrases or studies using *props* will challenge the students to discover accompaniment suitable to the character of the props used in the dance. The sounds, mood, and quality will be influenced by the different types of props; the dynamics of the movement choreographed with a prop as a central motif and the dynamics of the accompaniment for this dance must relate to each other in a satisfying way. Display a number of props from which groups of dancers may select: balloons, long elastic rope, tube jersey, scarves, sea shells, raffia, poles, nets, large ball, Swedish boxes, large cardboard boxes, salt barrels, ladder, hats, and capes. Divide the class into small groups which improvise or choreograph movement using the selected props, then compose appropriate accompaniment for the movement. In another experience with props, select appropriate electronic music for accompaniment; after mastering the movement, perform it with the music but without the props. Discuss differences noticed in the performance.

c. *Qualities of movement* may be a motivation for the creation of accompaniment or the selection of music with the right dynamics for the varying qualities or dynamics of movement. See Chapter I for additional suggestions.

Movement Activities and
Musical Accompaniment

(1) Movement: Slow and sustained. Create the shapes of the letters D-A-N-C-E. Spell it in movement at least three times.

Creating dance phrases or studies using props will challenge the students to discover suitable accompaniment. The large ball and tube jersey shown here are two examples of challenging props.

Music: Debussy, Claude. *Claire de Lune.*

(2) Movement: Percussive, sharp, and fast. Change levels; use 4, 6, or 8 counts to arrive at a new level. Repeat.

Music: Partch, Harry. *Castor and Pollux.*

(3) Movement: Slow and sustained. Working with a partner, change levels, focus, or direction.

Music: Holst, Gustav. "Venus", from *The Planets.*

(4) Movement: Percussive and collapsing. Eight counts sharp and percussive, collapse, remain still for eight counts.

Music: Pousseur, Henri. *Trois Visages de Liege.* Second movement: *Voix de la ville.*

(5) Movement: Short and fast combined with vibratory or sustained. Work with partner in mirror image.

Music: Blackwood, Easley. *Chamber Symphony for 14 Wind Instruments.*

(6) Movement: Vibratory. From absolute stillness move to vibratory movement using any part of the body. Students choose when to change from stillness to vibratory.

Music: Carlos, Walter "Two-Part Invention in F Major." *Switched on Bach.* Synthesizer.

Conclusion

The dance educator who works with dance accompaniment will be concerned with three distinct approaches: (1) working with an accompanist, (2) preparing and providing the accompaniment for the dance classes, and (3) teaching the relationship of dance and music to the dance student.

Therefore, the dance educator must have knowledge of the elements of music in order to use music intelligently as an accompaniment for choreography and technique classes. This knowledge helps, too, in working with a musical accompanist for the dance classes. Musicians appreciate and improve as accompanists when dance instructors will work with them rather than take them for granted. Guiding the young dance students in discovering the relationship of music and dance is the most important task of the dance teacher. Of almost equal importance is the effective use of music as accompaniment for improvisations and choreography.

Dance educators must constantly expand their knowledge of music. They must continue to study and listen to music, being constantly aware of what is being used for dance accompaniment. They must have the courage to try new ideas in accompaniment for movement and dance and should continually encourage their dance students to explore, experiment, and dare to be innovative in their selection and creation of accompaniment for their dance improvisations, studies, and choreography.

Chapter 5. PRODUCTION AND PERFORMANCE

Dance is a performing art. Performance and production experiences should logically be an integral and important part of the study of dance. The various phases of dance production and performance should be guided by the teacher. However, students should be encouraged to assume as much responsibility as possible for the production of their works.

Students should have the opportunity to perform in their own choreography, that of their peers, and in works created and rehearsed by experienced choreographers. They can learn from each of these experiences. Students should be encouraged to take their choreographic ideas as far as they can by themselves. The teacher's responsibility is to serve as a resource person who advises, counsels, provides creative stimuli when needed, and offers constructive criticism. Students should be guided in evaluating their own work and the work of their peers in positive and productive ways.

Although the students may not plan to choose dance as a profession, the challenges and rewards available from production and performance experiences can still be meaningful. One of the most important contributions the teacher makes involves adapting and designing performance experiences in keeping with the ability level of the student. Such experiences may range from performing short dance studies in the classroom with classmates as the audience to performing in a formal concert with the general public invited.

Values To Be Gained from Dance Production and Performance Experiences

Students have the opportunity:

1. To complete a creative work and present it for an audience.
2. To gain poise and self-control when performing for others.
3. To have a theater experience and learn many of the aspects involved in the production of a dance work.
4. To work in cooperation with others to take a creative work to its completion.
5. To experience the appreciation and

Dancing is a performing art. Performance and production experiences should be an integral part of the study of dance.

critical evaluation of their creative work by an audience.

6. To help provide an artistic and educational experience for others as well as for themselves.

7. To contribute to the artistic climate of their school and community.

Guidelines for Conducting Dance Production and Performance Experiences

If dance production and performance experiences are available to students as a part of a dance course or as part of other courses in the curriculum, such as physical education, drama, and social studies, a philosophy should be developed as to who performs, in what context, under what conditions, and for what educational purposes. Such matters must be thought through carefully for the good of each student involved. Performance should not be the primary objective of teaching dance in education, and educators must not allow young people to be exploited to provide a showcase for the school, department, or teacher, or merely to provide free entertainment for whoever desires it under the guise of giving students an educational and aesthetic experience. If students can be guarded from such exploitation, performance can be fun, exciting, and beneficial. This is the case whether it be creative dance, folk dance, dances of the students' own making, or dances taught by teachers who care about students.

In all aspects of production and performance the age of the students performing and their ability level should be taken into consideration. When selecting a performance experience, the teacher should also consider the following circumstances.

1. The kind of occasion for which the performance is being presented.

2. The make-up of the audience likely to attend the performance.

3. The kind of performance space to be used: proscenium stage, gymnasium, cafetorium, playground or classroom.

4. The kind of floor to be used. Wooden floors are the most desirable and should be smooth and free from splinters as well as being clean. Concrete or tile or carpeting over concrete floors should be avoided because their unyielding surfaces may injure the dancers.

5. The production facilities available: lighting equipment, dressing rooms, space for musicians if accompaniment is live, acoustics, type of seating for the audience, and the sound system.

6. The length of time to prepare for the performance.

7. The availability of rehearsal time in the performance space.

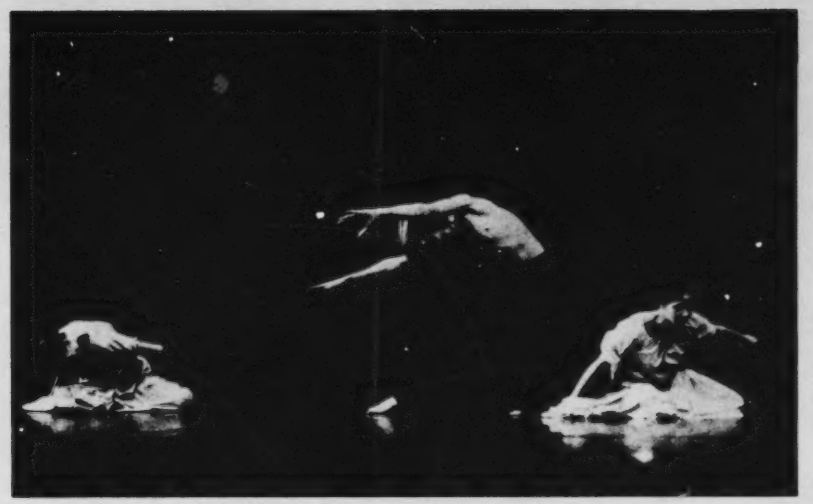
8. The time of day of the performance.

Various choices will have to be made about the specific kind of performance as well as the age, level of dance skill, and needs of the students performing. For instance, costuming or lighting may not necessarily be part of an in-class or in-studio performance experience where the students are presenting short compositional studies for their classmates, whereas costuming and lighting should be considered if the performance is a formal concert. These guidelines are geared to the advanced dance student, but can easily be adapted for students with less dance experience by giving the teacher more control over the factors involved.

In preparing dances for a program the teacher should provide information and guidance for students; these may include the following:

1. SUBJECT MATTER

a. It is helpful for students to have had experience in choreographing several short dance studies of a problem-solving nature designed by the teacher. These short dance studies should include concentration on indi-



Through dance production and performance, students provide an artistic and educational experience for others as well as for themselves, contributing to the artistic climate of their schools and their communities.

vidual materials and the interrelationships of such things as:

(1) Space and its elements (see Chapters 1 and 2).

(2) Time, rhythm, syncopation, tempo (see Chapters 2, 3, and 4).

(3) Energy, qualities of movement, dynamics (see Chapters 1 and 2).

(4) Pantomime and its abstraction into dance movement.

(5) The use of props.

(6) Using ideational emotional, or psychologically oriented material.

(7) The use of a simple story line.

(8) Using abstract subject matter, such as circles and squares, soft and hard, heavy and light, brittle and pliable, and so forth.

b. Students should be encouraged:

(1) To choose subject matter in which they have experience and knowledge.

(2) To research the subject matter they choose.

(3) To keep their subject matter simple.

(4) To use different kinds of subject matter so they do not always choose the subject or type of dance they have had previous success with. For instance, always doing a comedy or always choreographing a dance that tells a story does not give as much opportunity for growth as having to deal with a variety of subjects and ways of presenting them.

c. If students choose subject matter that has been used often, such as the theme of children's games or the eternal triangle, they should be encouraged to find a different, new way to treat the material.

d. Students should be guided in

ways of finding ideas for dance, such as reading poetry or prose, examining their own life experiences, historical events, paintings, sculpture, music, and so forth.

e. Encourage students to express their ideas through creation of movement themes they can perform well technically. This does not mean that the movement vocabulary of the dance should not be challenging to perform. It simply means that the students should take care to choreograph movements that meet aesthetic and communicative criteria so that the performance of the dance is the best it can be, and that it is not marred by obvious inability of the performers to execute the movements well.

2. LENGTH OF A DANCE WORK

a. The length of a dance should be determined by the experience of the choreographer and the subject matter being dealt with.

b. In general, inexperienced choreographers should be encouraged to do short compositions.

c. Students should be guided in evaluating their ability to sustain a long work.

3. STRUCTURAL FORM (see Chapter 3)

a. Although the nature of a creative work often determines its structural form, students should be familiar with the classical structural forms available to them such as, AB, ABA, rondo, theme and variation, canon, and fugue. Once they have decided what they think they want to communicate or express through their dance, they need to decide how best to say it.

b. Structural form may be determined by the accompaniment if the accompaniment is not specifically created for the dance. However, it is sometimes pleasing to have the structural form of the dance differ from that of the accompaniment.

4. SELECTION OF ACCOMPANIMENT (see Chapter 4)

a. Students should be guided to select accompaniment that contributes to the total dance idea.

b. Accompaniment can serve as a source of inspiration for the choreographic idea and movement themes, but students should be advised not always to use music as the only stimulus for their creative ideas. The accompaniment should not be a crutch for the choreographer, but rather should enhance the choreographic idea.

c. Credit should always be given to the composer, arranger, author, or whoever created the accompaniment as well as to the musician, reader, or those who perform the accompaniment.

d. Music as accompaniment (see Chapter 4).

(1) The musical accompaniment should not overpower the dance unless that is helpful to the idea being conveyed.

(2) When working with musical accompaniment, the movement need not follow the exact rhythmic structure, phrasing or dynamics of the music. Sometimes contrast between the dance and the accompaniment is desirable.

(3) Students should be encouraged to become familiar with many types of music, both instrumental and vocal, with the different kinds of musical instruments, both traditional and electronic, and with different kinds of instrumentation or combinations of instruments, e.g., string quartet, woodwind quintet, brass choir, and so forth.

(4) It is often likely that a student will be able to communicate a specific choreographic idea with

increased success if the musical accompaniment selected is not very familiar to the general audience. Then, members of the audience will be less likely to have preconceived (conscious or subconscious) ideas about the kind of choreographic idea the music might accompany and, therefore, more readily accept the idea of the choreographer.

(5) If recorded music is used as accompaniment, care should be taken that the sound reproduction is of good quality.

(a) Records should be recorded on audio tape before they become scratched.

(b) Extraneous sounds such as pops, wows, flutters that are not part of the accompaniment should be deleted from the tape.

(c) Tapes are more easily cued than records, especially if

Once students have decided what they think they want to communicate or express through their dance, they need to decide how best to say it.

leader has been spliced into the tape.

(6) If live music is used, the dancers should have several rehearsals with the musician(s).

(7) In cutting or otherwise altering a musical composition for use as dance accompaniment, care should be taken to keep the integrity of the music and not destroy the composer's intent.

(8) Sound levels of the accompaniment should be set in the performance area during a rehearsal so that the accompaniment is not too loud or too soft for the audience and so that the dancers can hear it well on stage. A special speaker on stage may have to be used for this purpose.

e. Other kinds of accompaniment

(1) Words

(a) In using words as accompaniment for dance, whether spoken or sung, care needs to be taken so that the dance gives added meaning to the words or helps the audience understand the words from a different point-of-view.

(b) Unless the dance is a comedy, obvious pantomiming of the words should be avoided.

(c) Young dancers need to be cautioned when using words as accompaniment that they do not mouth the words as they perform unless it is part of the choreography to do so.

(d) Poetry or other forms of word accompaniment may be spoken by a narrator or by the dancer(s) before, during, or after the dance. If the performers dance and speak, care must be taken that they can be

Simple costumes can serve as a stimulus for choreographic ideas and movement, providing a meaningful and creative problem-solving experience for the dance students.

heard and that the choreography is not so strenuous as to impair the voice projection of the dancers.

(2) Voice sounds other than words may be used, such as vowel sounds, consonant sounds, coughing, sneezing, yawning, and so forth.

(3) Body sounds such as clapping, snapping the fingers, and stamping may be appropriate accompaniment and can be either recorded or performed live.

(4) Nature sounds such as bird songs, wind sounds, cricket songs, and the sounds of whales can provide accompaniment.

(5) Environmental sounds such as faucets dripping, traffic sounds, or creaking stairs may be used.

(6) Silence is sometimes the most appropriate accompaniment.

5. TITLES AND PROGRAM NOTES

a. The title of a dance should help the audience prepare to see the dance.

b. The dance might have the same title as the accompaniment, but only if the title is appropriate for the choreographic intent.

c. Brief program notes may give added information to the audience before the dance begins. If too much information is given in the program notes, then there is little left to learn from the performance of the piece.

6. NUMBER OF DANCERS IN A DANCE

a. With some dances the number of performers used may not necessarily affect the intent of the work. For example, a pure movement dance done for the fun and enjoyment in a school assembly may be done well by two dancers or by twelve.

b. Other dances may need a specific number of performers and to have even one more or one less may destroy the choreographic idea or intent.

c. Students should be guided to consider the following when deciding how many dancers they need for a specific piece.

(1) The choreographic intent.

(2) The number of students who can perform the movement well and bring to it the performance quality desired.

(3) The subject matter of the dance or the style of dance and the choice of dancers. For instance, some students may not perform jazz movement well or some students may be more suited for dance drama than for comedy.

(4) The kind of performance.

(5) The size of the performance space.

(6) The size of the rehearsal space.

(7) The rehearsal time available and how many dancers can attend the rehearsals regularly.

(8) The expense or availability of costumes.

7. COSTUMING HINTS

a. The costume should contribute to the total dance idea in terms of design, color, and fabric.

b. Costumes can serve as stimuli for choreographic ideas and movement, thematic material, and/or as reinforcement of the dance expression.

c. Unless money is no object, students should be encouraged to economize in the cost of costuming. This can serve as a meaningful and creative problem-solving experience for students, and need not diminish the effect of the costumes.

d. Any jewelry, hair ribbons, nail polish and so forth that are not part of the costume should not be worn for the performance.

e. Hair should be dressed to contribute to the dance idea.

Students should rehearse in their costumes a few times to make certain that the costumes do not inhibit the movement of the choreography, distract from the dance, or present any other kind of problems when performing.

f. Underclothes should be dyed to match the color of the costume so that they cannot be seen, and it may be wise to wear perspiration shields in some costumes, especially if the audience is close to the performance space. Usually it is better to wear no panties since they show or make distracting lines.

g. Students should select fabrics that hang and move well, and that do not cling or stick to themselves.

h. Hooks and eyes are better than snaps in closing plackets or other costume openings if zippers are not feasible.

i. Costumes should be well-constructed and well-fitted.

j. Students should rehearse in their costumes a few times to make certain that the costumes do not inhibit the movement of the choreography, distract from the dance, or present any other kind of problems when performing, and to become accustomed to the way they feel and move.

L. PERFORMANCE HINTS

a. Students should be encouraged to stay in character the entire time they are performing no matter what may go wrong; e.g., if they forget the dance they should improvise or follow someone else until their part comes back to them. If they fall, they should treat the fall as part of the choreography unless they are injured. Any mistake should be covered and performed with authority as if it were a planned part of the dance.

b. Students should hold the ending positions of the dance until the lights are completely out, the curtain is completely down or until a prearranged signal is given to leave the performance area.

c. While on stage, students should not count aloud, lick their lips, adjust their hair or costume, or make any

How a dance is viewed often depends upon where it is placed in the program and what kind of dance it follows. A comedy, for example, may be even more comical if it follows a serious dance.

Several dances in a row with the same number of dancers are less effective than a series of dances using varying numbers. Contrast can heighten the audience's interest and enjoyment.

gesture that is not part of the choreography.

d. If students are performing on stage, they should be careful not to touch the stage curtains (legs) or cyclorama or back curtain unless it is part of the choreography to do so.

e. Students should stay in character well into the wings when exiting and should be in character in the wings before making an entrance.

f. Curtain calls should be rehearsed.

9. LIGHTING DESIGN

a. Lighting should be designed to enhance the dance; it should not be so obvious that it calls more attention to the lighting than to the choreography or performance, unless that is the intent of the choreographer.

b. Effective lighting can be achieved in a small area with just a few good lighting instruments and colored gelatins (gels).

c. Lighting can be used to set a mood, define a space, or to suggest specific scenic localities as well as enhance and even change the colors of the costumes.

d. Students can be guided in designing the lighting for their dances by learning the primary colors of light (blue, green, and red) and their combinations, and by working with colored gels and various lighting instruments depending upon what is available to them.

e. Gel colors should always be tested on the costumes they are to illuminate in order to produce the most effective lighting design. It is not always possible to assume what colors will be produced when working with different fabrics.

10. MAKEUP

a. Makeup should be applied so that it contributes to the character of the role being danced.

b. The amount of makeup used depends on the amount of lighting used on the dance, the proximity of the audience, and the intent of the dance.

c. Students need the opportunity to experience stage makeup and its proper application and removal. They need to experiment with character makeup, stylized makeup, and makeup of their own design.

11. PROGRAM ORDER

a. How a dance is viewed often depends upon where it is placed on the program and what kind of dance it follows. Some considerations include:

(1) The kind of dance it is — comedy, dance drama, pure movement dance, jazz, and so forth.

(a) It can be boring to see to see two or more dances of the same kind in a row. A comedy, for example, may be even more comical if it follows a serious dance rather than following another comedy. Contrast can heighten interest and enjoyment.

(2) Several dances with the same number of dancers are less effective.

(3) The same principle as in (2) holds true for:

(a) The color and style of the costumes.

(b) The color and design of the lighting.

(c) The kind of accompaniment used.

(d) The tempo of the dance.

(e) The style of the movement or choreography.

(f) The use of props.

(g) The stage design.

(h) The way space is used.

b. The total program should have a feeling of flow and pacing from the opening curtain to the last bit of applause.

(1) Openers — the first dance should have general audience appeal with a moderate to fast tempo and a positive feeling. It helps everyone feel good about coming and puts them in a receptive mood.

(2) Intermissions — how long an intermission or how many intermissions to have depends on:

(a) The total length of the program.

(b) The age of the audience.

(c) What is available for the audience to do during the intermission.

(d) An unavoidable costume change of more than a minute.

(3) Closers — the last dance before an intermission and the last dance of the program should be two of the strongest dances in the program so that the audience is eager to return for the remainder of the program or, if at the end of the concert, leaves with an impressive last experience.

(4) The length of time between dances should not be too long or the pacing of the program slows. There should be just enough time for the audience to consult the printed program (with house lights at half intensity) for the next dance. Long set or costume changes should be rehearsed so that they take as little time as possible. If the wait is still too long, there are other possible solutions.

(a) If a dance takes longer to set than to clear the stage, it could be the first piece on the program or first after intermission.

(b) If a dance takes longer to strike than to set, it can be scheduled last before intermissions or be the last piece on the program.

If props or unusual costumes are to be used, dancers should work with them or with something similar during rehearsals.

In preparation for the presentation of a concert of student works, the following guidelines in addition to those listed above are suggested:

1. CHOREOGRAPHERS' MEETINGS

a. These should be held far in advance of the performance date(s) so that students can receive assistance from the teacher and each other with formulation of their choreographic ideas.

b. Chapter 4 provides additional insight into concepts of working with accompanists toward the dance production.

2. AUDITIONS FOR DANCERS

a. Choreographers should be guided in techniques of conducting auditions so that they will be properly prepared to select the dancers best suited to their particular piece. Inexperienced choreographers should be cautioned to watch all dancers auditioning and not just choose their friends.

b. Dancers should be encouraged to warm up their bodies so that they will be prepared to do whatever the choreographers request during the audition without fear of injury.

c. Each choreographer should briefly explain his/her dance idea so that students auditioning have a chance to relate to it.

d. Choreographers may have dancers learn a short movement theme from their dance, or they may have the students improvise within a specific framework suited to their choreographic idea, or a combination of both of these.

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3. REHEARSAL SCHEDULING

a. Teachers should check to make certain what rehearsal facilities are available and that they do not have features that could prove dangerous to the dancers. Wooden floors are preferable, even mandatory for movement that goes into the air, such as hops, jumps, or leaps. The floors should be swept clean, especially of anything that could cause injury if stepped on in bare feet, and should be free of splinters.

b. Choice of cast members will place restrictions on rehearsal scheduling because dances with some of the same cast members must rehearse at different times.

c. Rehearsals should begin far enough in advance of the performance date(s) to ensure that the dances will be ready in time, but not so early that interest and spontaneity are lost.

d. Rehearsals should be scheduled at least twice weekly.

e. It is difficult for young choreographers to sustain rehearsals longer than one hour.

f. Dances should be completed and shown for the teacher and whoever else should be in attendance, at least three weeks prior to performance. Suggestions for improvement of the dances can be made at this time. Choreographers will still have time to work on the suggestions as well as polish the dances for performance.

4. CONDUCTING REHEARSALS

a. Choreographers should always be well-prepared for their rehearsals.

b. Rehearsals should begin on time.

c. Dancers should take the responsibility to be well warmed-up before rehearsal time.

d. Dancers should understand that the choreographer may have to work with small groups of dancers for a short time rather than everyone all at once, all the time. When not directly involved with the choreographer, the dancers should be instructed to work technically on perfecting those parts of the piece they have already learned. Above all, the dancers should be quiet whether the choreographer is working directly with them or not, so as not to disturb the choreographer or other dancers.

e. Choreographers should have a tentative schedule as to when each session of the work should be completed. They should not allow themselves to become overly involved with one section of the piece and leave too little time to complete the remainder of the work.

f. If props or unusual costumes are to be used, dancers should work with them or something similar during rehearsals. This does not mean that the costumes must be finished for the first rehearsal, but if, for instance, the dancers will be wearing skirts, it is important that they rehearse in skirts similar to those in which they will be be performing so that they get used to working in them and the choreographer can see what the movement looks like when executed in a skirt.

g. Dancers should come in rehearsal clothes, preferably in leotards. Clothing that does not allow the choreographer to see the dancer's form should be avoided because the choreographer needs to see the dancer's body well enough to make corrections in the movement if needed. The dancers must wear clothing that does not inhibit full range of movement.

h. If rehearsals cannot be conducted on the stage or the area where the performance will be held, the choreographer should know the exact dimensions of the performance space and mark off a similar space in the

The experience of performing will be a growing one for students if it provides them with an opportunity to gain a supportive self-concept, and if it gives them a chance to see themselves as sharing, giving, and receiving human beings of worth.

rehearsal area. The wings should also be designated so that spacing may be arranged with awareness of where side lights will be located and where entrances and exits will be made.

i. Cross-over time should be accounted for if the dancers have to exit from one side of the stage and reenter from the other.

j. It is best if young choreographers do not dance in their own works. If they do, it is too difficult for for them to tell what their dance really looks like from the audience point of view and whether their choreographic intent is being met.

k. Choreographers should be cautioned to make sure they do not always watch their dances from the same frame of reference mentally or physically. Care must be taken not always to watch the same dancer or not always to observe the dance from the same place in the audience.

l. Young choreographers should be aided in techniques of correcting their dancers in positive, supportive, non-threatening ways.

m. Choreographers should feel free to invite the teacher to rehearsals to help with anything that seems to be a problem.

Suggested Experiences in Dance Production and Performance

Many considerations need to be weighed in selecting specific kinds of performance experiences for dance students:

- The ability level of the students performing.
- The type of audience for whom the students will be performing, that is,

their level of dance sophistication.

- The facilities available for performance.
- The occasion for the performance.
- The reason for the performance.

In selecting performance experiences, the welfare of the students should be of greatest importance. The experience of performing will be a growing one for them if it provides them with an opportunity to gain a supportive and positive self-concept, and if it gives them a chance to see themselves as sharing, giving, and receiving human beings of worth. No students should be denied the opportunity to perform at their own levels of ability.

There are many situations that can provide performance experience. These situations may be designed by the teacher or may be part of the school or community program. They can be available for one student, a small group of students, or many students.

Some of these performance experiences include performing in the classroom for classmates, parents, invited guests; in school programs and assemblies for the student body; for PTA groups, civic, church, or other community groups; for educators' functions, conclaves, conventions, or workshops.

Performances can be of many types: lecture-demonstrations of skills being learned or of the use of movement concepts; sharing a dance class with both the parents and students involved; informal performances of works in progress, dances taught to the students and/or dances the students have choreographed; formal concert performances.

APPENDIX

BOOKS

The following annotated books are listed as a basic library for the secondary school teacher of dance. Addresses of some commercial publishers are listed on pages 69-70.

Dance Education

Cheney, Gay and Strader, Jane. *Modern Dance.* 2nd ed. Allyn & Bacon, 1975.
This book gives a conceptual approach to the teaching of dance.

Cohen, Selma Jeanne, ed. *The Modern Dance: Seven Statements of Belief.* Middleton, CT: Wesleyan University Press, 1966.
Ms. Cohen has collected seven statements which present a philosophical basis for dance in the schools.

DeMille, Agnes. *Book of Dance.* Racine, WI: Golden Press (Western Publishing Co.), 1963.
A beautifully illustrated history of dance.

Ellfeldt, Lois. *A Primer for Choreographers.* Palo Alto, CA: Mayfield Publishing Co., 1967.
Excellent for anyone interested in movement and composition. The process of choreography is explained in a very practical manner.

Hayes, Elizabeth E. *An Introduction to the Teaching of Dance.* New York: Roland Press, 1964.
Presents the fundamentals of teaching dance very clearly and concisely.

Joyce, Mary. *First Steps in Teaching Creative Dancing.* Palo Alto, CA: Mayfield Publishing Co., 1973.
An excellent guide to motivating students to begin to move.

Lockhart, Aileene and Pease, Esther E. *Modern Dance: Building and Teaching Lessons*. 5th ed. Dubuque, IA: Wm. C. Brown Co., 1978.
A helpful reference book for teachers. Music and other books are included.

Martin, John. *The Modern Dance*. Brooklyn, New York: Dance Horizons, 1965.
A thorough presentation of the philosophies and dance theories for the teacher of modern dance.

Murray, Ruth. *Dance in Elementary Education*. 3rd ed. New York: Harper & Row, 1975.
The book is an excellent addition to a library for its music and rhythm chapters. The chapter on ideas for dance studios is superior.

Pease, Esther E. *Modern Dance*. 2nd ed. Dubuque, IA: Wm. C. Brown Co., 1966.
This paperback is easy to read and good for beginner technique.

Penrod, James and Pastino, Janice G. *Dancer Prepares: Modern Dance for Beginners*. Palo Alto, CA: Mayfield Publishing Co., 1970.
An attractive and helpful textbook for modern dance techniques.

Poll, Toni L. *Complete Handbook of Secondary School Dance Activities*. Englewood Cliffs, NJ: Prentice-Hall, 1977.
An excellent resource for modern, social and folk activities.

Sherbon, Elizabeth. *On the Count of One*. 2nd ed. Palo Alto, CA: Mayfield Publishing Co., 1975.
This well-organized book gives clear and explicit directions for dance.

Shurr, Gertrude and Yocum, Rachael. *Modern Dance Techniques and Teaching*. New York: Ronald Press, 1949.
While this is an old copyright, the photographs are beautiful and still timely for technique classes.

Turner, Margery. *New Dance*. Pittsburgh: University of Pittsburgh Press, 1976.
A source book for non-literal dances, materials and structure for contemporary choreographers.

Dance Production

Ellfeldt, Lois and Carnes, Edwin. *Dance Production Handbook or Later is Too Late*. Palo Alto, CA: Mayfield Publishing Co., 1971.
An excellent guide to solving the technical problems in dance production.

Hayes, Elizabeth R. *Dance Composition and Production*. New York: Ronald Press, 1955.
This book was designed for high school and college dancers and gives suggestions for creating studies from technique, space, rhythm sensory and idea stimuli. A chapter on music and percussion accompaniment is included.

Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press, 1962.
An historical thesis written by a superb choreographer.

Penrod, James. *Movement for the Performing Artist*. Palo Alto, CA: Mayfield Publishing Co., 1974.
A delightful guide to all aspects of movement technique for the stage.

Schlaich, Joan and Dupont, Betty. *Dance: The Art of Production*. St. Louis: C. V. Mosby Co., 1977.
A complete guide to many aspects of production including press relations, publicity and arts management.

Warhol, Andy. *The Index Book*. New York: Random House, 1967. (Available from Melvin McCosh Bookseller, 26500 Edgewood Rd., Excelsior, MN.)
A book of effects and visual tricks which might prove interesting for production.

Publishers

Addresses of publishers not listed below can be found in your public library in *Books in Print, British Books in Print or Cumulative Book Index*. You might also use the service of *Dance Mart* or *Dance World Books* (addresses listed below). Other good sources are marked with asterisks.

Allyn and Bacon, 478 Atlantic Avenue, Boston, MA 02210.

American Alliance for Health, Physical Education, and Recreation, 1201 16th Street, N.W., Washington, DC 20036.

Association for Childhood Education International, 3615 Wisconsin Avenue, N.W., Washington, DC 20036.

Burgess Publishing Company, 426 South 6th Street, Minneapolis, MN 55415.

Chalif Publications, P.O. Box 224, Chatham, NJ 17928.

Children's Music Center, 5373 West Pico Blvd., Los Angeles, CA 90019.

Dance Horizons, Inc., 1801 East 26th Street, Brooklyn, NY 11229.

*Dance Magazine, vol. 43, no. 3, March 1969. 268 West 47th Street, New York, NY 10036.
Bibliography of dance books.

Dance Mart, The. Box 48, Homecrest Street, Brooklyn, NY 11229.

Dance Notation Bureau, 19 Union Square West, New York, NY 10003.

*Dance World Books, Box 101, Blawenburg, NJ 18504.

Education Activities, Inc., P.O. Box 392, Freeport, NY 11520.

Educational Broadcasting Corporation, 304 West 58th Street, New York, NY 10019.

*Educational Record Sales, 157 Chambers Street, New York, NY 10007.

Foster Art Service, 430 West Sixth Street, Tustin, CA 92680.

Harper and Row, 49 East 33rd Street, New York, NY 10016.

John Day Company, 200 Madison Avenue, New York, NY 10016.

Macdonald and Evans, Ltd., 8 John Street, London, WC1, England.

Mayfield Publishing Company, 285 Hamilton, Palo Alto, CA 94301.

Mettler Studios, 3131 North Cherry Avenue, Tucson, AZ 85719.

Monarch Press (Division Simon & Schuster), 1 West 39th Street, New York, NY 10018.

New Direction Publishing Co., 333 6th Avenue, New York, NY 10014.

Orion Publishing House, 614 Davis Street, Evanston, IL 60201.

Plays, Inc., Publishing, 8 Arlington Street, Boston, MA 02116.

RCA Record-Educational Dept., P.O. Box RCA 1000, Indianapolis, IN 46291.

Simon and Schuster, Rockefeller Center, 631 Fifth Avenue, New York, NY 10020.

Wm. C. Brown Company Publishers, 2460 Karper Blvd., Dubuque, IA 52001.

*Ziegfeld Book Shop, 910 Seventh Avenue, New York, NY 10019.

PERIODICALS

After Dark. 10 Columbus Circle, New York, NY 10019.
Written for the layperson with interests in theatre, opera, dance, TV, films, and fashion.

Arts in Society. University of Wisconsin, Rm. 728, Lowell Hall, 610 Langdon, Madison, WI 53706.
Magazine contains book reviews, advertising, and index and is illustrated.

Ballet Review. Box 639, Brooklyn, NY 12202.
This magazine features advertising, book reviews, charts and is illustrated.

Dance Magazine. 10 Columbus Circle, New York, NY 10019.
Written for dancers and teachers, this magazine carries photographs, directories of schools and suppliers as well as feature articles.

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Dance News. 119 West 57th Street, New York, NY 10019.
A tabloid publication with an international flavor. Contains book and dance reviews, advertising, and is illustrated.

Dance Perspectives. 29 East 9th Street, New York, NY 10003.
This specialty magazine features critical and historic monographs.

Dance Scope. 245 West 52nd Street, New York, NY 10019.
An illustrated magazine with advertising and book reviews.

Educational Theatre Journal. 1317 F Street, N.W., Washington, DC 20004.
A magazine for study and teaching. It carries book and play reviews, charts, illustrations and statistics.

Journal of Physical Education and Recreation. American Alliance for Health, Physical Education and Recreation. 1201 16th Street N.W., Washington, DC 20036.
This journal carries a semi-annual feature named Dance Dynamics and a monthly column on dance education.

Theatre Survey. 1117 CL, University of Pittsburgh, Pittsburgh, PA 15260.
This magazine is a joint publication with the department of speech and features subject matter of interest to the performing aspects of the dance and the dancer.

FILMS

This list is by no means complete but it will serve as a beginning for the teacher of dance at the secondary level. Because rental costs vary greatly, you should shop for the best price and service. Your State Arts Council, State Department of Education, University Extension Divisions and local libraries are all good sources of free and low cost films.

New dance films and TV series are reviewed monthly in *Dance Magazine.* Further listings of dance films can be found in the following directories:

Mueller, John. *Films on Ballet and Modern Dance: Notes and a Directory.* American Dance Guild, June 1976. Three Addenda, #1 and 2 in 1976; #3 in 1977. 1619 Broadway, New York, NY 10019.

Catalogue of Dance Films. Dance Films Association, 250 West 57th Street, New York, NY 10019.

Films 1977-78. University of California, Extension Media Center, Berkley, CA 94720.

Films

A Dancer's World. 30 min., 1957, b/w, sound, MSU, NYPL, REM, SU, WASH.
Martha Graham explains her philosophy of dance as her company dances.

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Air for the G String. 7 min., 1930, b/w, sound. TODD.
Features Doris Humphrey and her company.

An Artist and His Work. 32 min., 1968, color, sound. HARRIS.
Paul Taylor and his company portray many aspects of the company.

Appalachian Spring. 31 min., 1958, b/w, sound. REM, NYPL.
Martha Graham dances the hopes and fears of early Americans.

A Time to Dance. 29 min. each film, 1959, b/w, sound. NETC.
A series of nine programs moderated by Martha Myers. Titles are:

1. Introduction to three dance forms — modern, ballet, ethnic.
2. Classical Ballet
3. Invention in Dance
4. A Choreographer at Work
5. The Language of Dance
6. Ethnic Dance
7. Dance as a Reflection
8. Great Performances in Dance
9. Modern Ballet

Beginning Modern Dance for High School Girls. 22 min., 1958, b/w, sound. VIA.
The film features fundamental body movements, combinations and elementary composition.

Clinic of Stumble. 16 min., 1960. GRV.
Experimental multi-exposure film choreographed by Marian Van Tuyl.

Dance as an Art Form. varied times, 1972 to 1974, color, sound. CHM.
A series of five films by the Murray Louis Dance Company. The titles are:

1. The Body as an Instrument (27 min.)
2. Motion (32 min.)
3. Space (28 min.)
4. Time (26 min.)
5. Shape (27 min.)

Dance Chromatic. 7 min., 1949, color, sound. FMC.
Experimental film utilizing dance, abstract painting and percussive score.

Dance: Four Pioneers. 30 min., 1965, b/w, sound. IND.
Early works of Graham, Humphrey, Weidman, and Holm.

Dance: Instrument. 1974, color, sound. AI.
The titles are:

1. The Dance Instrument (16.7 min.)
2. How to Move Better (19.6 min.)
3. Dance Design: Motion (18.4 min.)
4. Dance Design: Shape and Time (15.2 min.)
5. Dance Design: Space (18.1 min.)

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Dance in the Sun. 7 min., 1953, b/w, sound. FMC.
Experimental film with a solo by Daniel Nagrin.

Dance: New York City Ballet. 30 min., 1968, b/w, sound. IND.
George Balanchine's works performed.

Fusion. 15 min., 1967, color, sound. EE.
Alwin Nikolais and his company in an experimental film.

Helen Tamaris—Negro Spirituals. 17 min., 1958, b/w, sound. CON.
This film features six works by this noted dancer.

Horror Dream. 10 min., color, sound. GRV.
Marian Van Tuyl choreographed a piece depicting a dancer's anxiety before a performance. Music by John Cage.

Lament. 18 min., 1951, b/w, TODD.
Jose Limon and his company in a tribute to a dying bullfighter.

Lamentation. 10 min., 1943, color, sound. DF.
Martha Graham in a film interpretation of a 1930 dance.

Limbo. 30 min., 1968, color, sound. FMC.
Alwin Nikolais' choreography for the electronic medium.

Making a Dance. 16 min., 1971, color, sound. INT.
This film was made specifically from a non-dance point of view to show the human elements, the very hard work, care and the variety of elements which go into creating a dance.

Mary Wigman: Four Solos. 10 min., 1929, b/w, silent. DFA.
A rare film of this great German dancer.

Merce Cunningham. 29 min., 1967, color, sound. CFD.
Merce discusses his theories of dance in an interview.

Modern Ballet. 29 min., 1960, color, sound. IND.
Anthony Tudor discusses the development of dramatic ballet.

Modern Dance Composition. 12 min., 1959, color, sound. NYU.
The film shows dancers preparing for dance movement and analyzes some elements of dance composition.

Moor's Pavane. 16 min., 1950, color, sound. TODD.
The story of Othello.

Nine Variations on a Dance Theme. 13 min., 1967, b/w, sound. RF.
This classic film works with a dance phrase exploring its parts and possibilities. The film also explores angle, flow and texture.

Opus Op. 20 min., 1967, color, sound. BFA.
This piece makes an excellent bridge between contemporary ballet and other new art forms. The Joffrey Ballet Company is featured.

Sound and Movement. 17 min., 1974, color, sound. BM.
Movement improvisations accompanied by sounds of hands and feet as well as instruments.

Totem. 16 min., 1963, color, sound. FMC.
A dance work by Alwin Nikolais featuring Murray Louis and Gladys Bailin.

Film Sources[1]

AB	Athos-Abbaccon Prod. 11608 1/2 Washington Boulevard, Los Angeles, CA 90066.
AFC	Audio Film Classics. 10 Fiske Place, Mount Vernon, NY 10550.
AI	Athletic Institute, Castlewood Drive, North Palm Beach, FL 38408.
BAIL	Bailey Films, 6509 De Long RE, Hollywood, CA 90028.
BFA	BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.
BM	Barbara Mettler, Tucson Creative Dance Center, 3131 North Cherry Avenue, Tucson, AZ 85119.
BRAN	Brandon Films. 221 West 57th Street, New York, NY 10019.
CF	Contemporary Films. 614 Davis Street, Evanston, IL 60201.
CFD	Campus Film Distributors Corporation, 20 East 46th Street, New York, NY 10017.
CHM	Chimerofilm, Cimera Foundation for Dance, Inc., 33 East 28th Street, New York, NY 10019.
COLO	Colorado University, Boulder, CO 80302
CON	Contemporary Films, McGraw-Hill Films, 330 West 42nd Street, New York, NY 10036.
CUN	The Cunningham Foundation. 75 East 55th Street, New York, NY 10022.
DF	Dance Films, Inc. 250 West 57th St., New York, NY 10019.
DFA	Dance Film Archive, University of Rochester, Rochester, NY 14627.
EE	Ed Emschwiller, 43 Red Maple Drive North, Wantagh, NY 11793.
EFLA	Educational Film Library Association. 250 West 57th Street, New York, NY 10019.
FMC	Film-Makers Corporative. 175 Lexington Avenue, New York, NY 10016.
FSU	Florida State University Audio-Visual Center, Tallahassee, FL 32306.
GRV	Grove Press Film Division. 80 University Place, New York, NY 10003.

[1] This list is adapted from "Directory of Dance Films," *Dance Magazine* 43, no. 4: April 1969, 46-62; and from Margery Turner's book, *New Dance* (Pittsburgh: University of Pittsburgh Press, 1971), pp. 114-119.

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HARRIS	Harris Communications. 130 East 72nd Street, New York, NY 10021.
IND	Indiana University Audio-Visual Center. Bloomington, IN 47401.
INT	Intermedia Productions, Inc., Suite 2402, 444 Madison Avenue, New York, NY 10022.
KSP	King Screen Productions. 320 Aurora Avenue, North Seattle, WA 98109.
MC	Media Center, University of California Extension, Berkeley, CA 94120.
MINN	University of Minnesota Audio-Visual Extension Service, 115 R.S.M.A., Minneapolis, MN.
MMA	Museum of Modern Art Film Library, 11 West 53rd Street, New York, NY 10019.
MSU	Michigan State University Audio-Visual Center, East Lansing, MI 48823.
NETC	National Educational Television Center, 2320 Washtenaw Avenue, Ann Arbor, MI 48104.
NYPL	New York Public Library, Donnell Branch, 20 West 53rd Street, New York, NY 10019.
NYU	New York University Film Library, 26 Washington Place, New York, NY 10019.
PMP	Perry-Mansfield Motion Pictures, Steambury Springs, CO 82477.
REM	Rembrandt Films. 59 East 54th Street, New York, NY 10022.
RF	Random Films. 220 West 42nd Street, New York, NY 10036.
STEGG	Stegg Productions, Inc. 41 West 56th Street, New York, NY 10019.
SU	Syracuse University Film Library, Syracuse, NY 13210.
TODD	Todd Film Collection. 25 Barrow Street, New York, NY 10014.
UIA	University of Iowa Audio-Visual Center, Iowa City, IA 52240.
UMTV	TV Center, 310 Maynard Street, Ann Arbor, MI 48108.
WASH	University of Washington Press, Film Division, Seattle, WA 98105.

RECORDS

Most of the records in this list may be purchased from the record sources listed on page 77 or from your school audiovisual department. Local music stores may be of help in finding other suitable recordings.

Adamson, Quin. *Alley Cat.* ATCO, 13113.
Piano for Modern Dance. Hoctor, BE 102, Volume II.
Anderson, Leroy. *Anderson's Greatest Hits.* RCA Educational Records, LSC-5006.
Bach, J.S. *Adventures in Music: Little Fugue in C Minor.* Grade 6, Volume 1, RCA Victor, LFS-1009. National Symphony Orchestra.
Bach's Greatest Hits. Philips, PHS-600-097, Swingle Singers.
Bach Organ Favorites. Little Fugue in C Minor. Columbia, MS-6261, E. Power Biggs.
Fugue in C Minor from Well Tempered Clavier. Composers Recordings, CRI-138.
Jesu, Joy of Man's Desiring. Electronic Switched on Bach. Columbia, MS-7194.
Blackwood, Easley. *Chamber Symphony for Fourteen Wind Instruments.* Composers Recordings, CRI-144.
Brubeck, Dave. *Unsquare Dance and Take Five: Adventures in Time.* Columbia-CC-30625.
Carlos, Walter. *Switched on Bach.* Columbia, MS-7194.
Copland, Aaron. *Billy the Kid. Rodeo.* Seraphim, S-60198.
Debussy, Claude. *Clair de Lune.* Columbia, MS-6214.
Gershwin, George. *Rhapsody in Blue. Preludes for Piano, No. 1, 2, 3. Concerto in F for Piano and Orchestra.* RCA, LS-2367.
Holst, Gustav. *Planets.* London. CS-6734.
Joplin, Scott. *Ragtime.* Biograph Records, BLP-1010Q, Volume 3.
Khachaturian, Aram. *Sabre Dance.* RCA, VCS-7080.
Partch, Harry. *Castor and Pollox. Wind Song.* Composers Recordings, CRI-193.
Praetorius, Michael. *Six Daentze.* Archive Productions, 198166.
Prokofiev, Serge. *Love of Three Oranges.* Columbia, MS-6545.
Satie, Eric, *Gymnopedies and Other Works.* RCA, LSC-3127.
Tchaikovsky, Peter. *Russian Dance (Nutcracker).* RCA, VCS-7080.
Williams, Ralph Vaughn. *Greensleeves.* Columbia, MS-6934.

Albums for Dance Technique and Improvisation

Keynote to Modern Dance. Music by Cola Heiden. Educational Activities, EALP 610, 611 and 613.
Miller, Freda. *Accompaniment for Dance Technique.* Freda Miller Records.
A Second Album of Dance. Freda Miller Records.
Third Album for Dance. Freda Miller Records.
Music for Rhythm and Dance. Freda Miller Records.
Fifth Album for Dance. Freda Miller Records.

White, Ruth. *Music for Contemporary Dance.* Rhythm Productions, CC-612.
Motifs for Dance Composition. CC-611.
Motivations for Modern Dance. CC-610.

Record Sources

Biograph Records, Inc., P.O. Box 109, Canaan, NY 12029.
Children's Music Center, Dancers Shop, 5373 West Pico Blvd., Los Angeles, CA 90019.
Classroom Materials Company, 93 Myrtle Drive, Great Neck, NY 11021.
Composers Recordings, Inc., 170 West 74th Street, New York, NY 10023.
Dance Notation Bureau, 19 Union Square West, New York, NY 10003.
Decca Record Co. Ltd. (London Records Inc.), 534 West 25th Street, New York, NY 10001.
Dimension 5 Records, Box 185, Kingsbridge Station, Bronx, NY 10463.
Educational Activities, Inc., P.O. Box 392, Freeport, NY 11520.
Educational Record Sales, 157 Chambers Street, New York, NY 10007.
Folk Dancer, P.O. Box 201, Flushing, L.I., NY.
Folkways Records, 907 Sylvania Avenue, Englewood Cliffs, NJ 07632, and 701 Seventh Avenue, New York, NY 10036.
Freda Miller Records for Dance, 131 Bayview Avenue, Northport, L.I., NY 11768.
Hoctor Records, Inc., Educational Records, Waldwick, NJ 07463.
Kimbo Records, Box 55, Deal, NJ 07723.
Macdonald and Evans, Ltd., 8 John Street, London WC1, England.
Major Records, Thomas J. Valentino, Inc., 151 West 46th Street, New York, NY 10036.
Mettler Studios, Tucson Creative Dance Center, 3131 North Cherry Avenue, Tucson, AZ 85719.
Nonesuch Records, 51 West 51st Street, New York, NY 10019.
Paramount Records, 1507 North Vine Street, Hollywood, CA 90028.
RCA Records-Educational Dept., P.O. Box RCA 1000, Indianapolis, IN 46291.
Rhythms Productions, 13152 Grant Avenue, Downey, CA 90242.
Russell Records, Inc., P.O. Box 3318, Ventura, CA 93003.
S&R Records, 1609 Broadway, New York, NY 10017.
Statler Records, Inc. 200 Engineers Road, Smithtown, NY 11787.

AVAILABLE FROM AAHPER

ANNOUNCING — *DANCE IS . . .*

A 12-minute slide-tape presentation designed to supplement and illustrate the philosophy presented in *Dance as Education*. This media package exemplifies the meaning and value of dance and should be experienced by young and old, men and women, schools and communities. In essence, *Dance Is . . .* is an overview of what dance is! For further information, write to Dr. Margie Hanson, executive director, National Dance Association, 1201 Sixteenth Street, N.W., Washington, DC 20036.

ARTS AND AESTHETICS: AN AGENDA FOR THE FUTURE

This yearbook, a record of the proceedings of the conference held at Aspen, Colorado, on June 22-25, 1976, reflects the passage of the Elementary and Secondary Education Act of 1965 in regard to arts and aesthetic education in America. Sponsored jointly by CERMEL, Inc. and the Education Program of the Aspen Institute for Humanistic Studies, and supported by the National Institute of Education, whose recommendations include creating a national center for research in the arts and aesthetics. Available in hardback cover, this yearbook is essential to all concerned with the future of the arts. 1977.

CHILDREN'S DANCE

A book designed to show how dance can be used in the classroom in lively, innovative ways. Appropriate for the classroom teacher as well as the specialist in dance and physical activities. Covers such topics as dance as an expression of feelings, folk and ethnic contributions, dancing for boys, and composing dance. 1973.

COMING TO OUR SENSES: THE SIGNIFICANCE OF ARTS FOR AMERICAN EDUCATION

"It is time to acknowledge the power and urgency of arts education." This is the central theme of this manifesto designed to give the arts educational priority along with the more traditional disciplines. Chaired by David Rockefeller, Jr. as a challenge to our "national policy," calling on every level of government, teachers, school administrators and parents — not merely to teach children about arts themselves, but to enrich learning in general by greater emphasis on arts in our educational framework. 1977.

DANCE AS EDUCATION

A new publication designed to meet the need for credible and readily accessible information essential for creating, guiding, evaluating and defending dance experiences in the

schools. Emphasis is on the value of dance and how it can best be experienced. Topics include: the what and why of dance; dance in education and the right of access to dance; curricula in dance; and teachers and specialists in dance. This publication is the result of a conference held October 22-25, 1976 at the John F. Kennedy Center for the Performing Arts, Washington, D.C., as part of a National Dance Association Project on Issues and Concerns in Dance Education and partially sponsored by a grant from the Alliance for Arts Education, a joint project of the JFK Center and the Office of Education, Department of Health, Education and Welfare. Subsequently, it has been endorsed by the American College Dance Festival Association, American Dance Guild, Inc., Association of American Dance Companies, Committee on Research in Dance, Country Dance and Song Society of America and Sacred Dance Guild.

DANCE DIRECTORY: PROGRAMS OF PROFESSIONAL PREPARATION IN AMERICAN COLLEGES & UNIVERSITIES

Contains information about colleges and universities which offer dance curriculums at the undergraduate and graduate levels. Information on each institution includes type of program (dance education, performing arts, dance concentration), course offerings, teaching personnel, enrollment, and degrees offered. 10th Edition 1978.

For prices and order information, write:
AAHPER Promotion Unit
1201 Sixteenth Street, N.W.
Washington, D.C. 20036